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Prologue.

The publication of *English Studies* calls for a few words of explanation. It is a new periodical, but at the same time a continuation of one that has been in existence for two years — The Student's Monthly. While emphasizing this continuity, we believe that it will be evident that the change of name and the increase of staff imply a change of basis. The Student's Monthly may not have proved the impossibility of a journal supported and contributed to by A- and B-students independently from other and older students of English — it has certainly convinced those in charge of it that such a limitation is in reality impracticable and would be likely to do more harm than good. Instead of upholding the fiction of a *studentenblad* depending largely on adventitious aid, we preferred to reorganize the journal so as better to ensure its success and permanence.

The aim of the periodical in its reorganised form will be to stimulate the interest in English studies in Holland. These studies are now pursued privately or at the Universities, either with the purpose of qualifying for the A- and B-certificates or entirely for their own sake. The common interest in their subject of both classes of students, whether engaged in teaching or not, is taken as the basis of *English Studies*.

While *The Student's Monthly* was already in a fair way to overstep the boundary-line between what might be metaphorically called graduates and undergraduates, they have now joined hands on our staff, many of the former readily giving their support to a journal originally started by their juniors. The Universities where English is studied will be each represented by an A- or B-candidate, to keep continually in touch with every new generation of students; and thus far the old traditions will be carried on. Thus also the journal will remain a stimulus to self-expression, and what was two years ago defined as the aim of The Student's Monthly may be here repeated — "to bridge the chasm between the scientific periodicals and the absence of any opportunity for publication whatever."

The conditions under which English is studied in Holland will be brought within our purview and their development will be attentively watched. Nor is it impossible that some connection may be established with persons and institutions pursuing kindred aims in England, though this we do not hold essential. Such details of our plan will be dealt with as they occur; our general object will be to unite those interested in things English, without distinction of calling or status; and, more especially, those who wish to give expression to their interest. We believe that this purpose, as it differs from those of other publications dealing with the study of English, justifies the existence of the periodical of which the first instalment is now presented to the reader.

THE EDITORS.

The Inns of Court.

The reader of many a modern novel, and of many a biography will have asked himself the question that was put to me some years ago by a fellow-student: How does a man become a barrister in England, and what are the Inns of Court? Indeed it was this question that induced me to attempt to convince students of English in this country that they cannot properly study English language and literature unless they study other sides of English life¹⁾. But at the time I could not answer the question, and even now I cannot point to any single book that gives the information required. Of course there are 'practical' guides to the Bar, and there are authoritative books on the individual Inns of Court, but neither of these kinds of books are the kind that a student of English requires. I believe, therefore, that I shall perform a useful, though humble, task in giving an outline of the organisation of the study of law in England, both in the past and at the presentday.

In his famous lectures, Blackstone, after discussing the value of the study of law for private gentlemen, answers the question how to become a barrister as follows²⁾: "Admission to an Inn of Court, and the keeping of terms and attendance at some of the lectures delivered in each of the halls of these ancient societies, constitute the formal proceedings necessary to enable the student to be called to the bar. That he may be able to undertake and perform worthily the duties of a barrister, when he has achieved that honourable degree, the student cannot now do better than follow out what has for many years been the almost universal practice. He should become a pupil in the chambers of a practising barrister of reputation, where he may see and learn, in actual practice, the business of his intended profession. His tutor will direct his studies, and explain to him how to search out, and what is of more importance, how to apply the rules and principles of the law to the cases that are brought before him. This instruction with diligent study of the works of the principal legal authors and of the Reports of the Cases argued and determined in the different Courts, will assuredly enable the student to appear in court, when he is called upon to do so, with credit to himself, and satisfaction to those clients with whose interests he is intrusted." Blackstone has also something to say on the origin of the Inns of Court. He explains, with an absence of dates that would delight a schoolboy, that the study of the common law was excluded from the universities because these were wholly in the control of the clergy, who favoured the Roman (or civil) law. But when the Court of Common Pleas or Common Bench ceased to follow the king and were always held at Westminster, the "professors of the municipal law³⁾, who before were dispersed about the kingdom," came to London and formed an aggregate body. "In consequence of this lucky assemblage, they naturally fell into a kind of collegiate order; and, being excluded from Oxford and Cambridge, found it necessary to establish a new university of their own. This they did by purchasing at various times certain houses (now called the Inns of Court and of Chancery) between the City of Westminster, the place of holding the king's Courts, and the city of London, for advantage of ready access to the one, and plenty

¹⁾ See the outline in my article *The Study of English* in the sixth number of the *Student's Monthly* (1917).

²⁾ The edition I quote from is by Kerr (1857), vol. I, p. 24.

³⁾ i.e. common law.

of provisions in the other. Here exercises were performed, lectures read, and degrees were at length conferred in the common law, as at other universities in the canon and civil. The degrees were those of *barristers* (first called *apprentices*, from *apprendre* to learn), who answered to our ¹⁾ bachelors: as the state and degree of a *serjeant*, *servientis ad legem*, did to that of doctor."

The scheme of study outlined by Blackstone cannot be called an ideal one even from a 'practical' point of view, but when one considers the condition of the English universities in the eighteenth century it is to be doubted whether the Inns of Court fell below their level. And the fact that the text of Blackstone was left unaltered in the edition of 1857 would seem to show that things had not altered much by that time ²⁾. In the course of the nineteenth century, however, many changes were made, and the earlier history of the Inns was investigated. The chief of these publications are the following:

1. A Calendar of the Inner Temple Records, 1505—1714. Edited by F. A. Inderwick, Q. C. Three volumes. London: Sotheran, 1896—1901.
2. The Records of the Honourable Society of Lincoln's Inn. Black Books, 1422—1845. Four volumes. Lincoln's Inn. 1897—1902.
3. The Pension Book of Gray's Inn. 1567—1669. Edited by Reginald J. Fletcher, Chaplain of Gray's Inn. London. Stevens and Haynes, 1901.
4. Minutes of Parliament of the Middle Temple, 1501—1703. Translated and edited by C. F. Martin. Four volumes. London, Butterworth, 1904—5.
5. Six Lectures on the Inns of Court and of Chancery. Macmillan, 1912.
6. W. B. Odgers. History of the Four Inns of Court: in the Essays in Legal History, ed. Vinogradoff. Oxford 1913.

It is not my business to criticize these books, but it will be useful for the reader to know that he will find the information he requires in the third and fifth books mentioned above; the last is little, if anything, more than a repetition of part of the fifth, and seems to have got into the collection of scholarly essays, read before the International Congress of Historical Studies held in London in 1913, by some mistake of the organizers. The result of the work embodied in these books is that we are able to form some idea of the origin, development, and present function of the Inns of Court, and of the history of the legal profession in England.

Before I attempt to give an outline of the history of the Inns of Court, with which the history of the professions of barrister and solicitor is inextricably bound up, I must explain the name: *Inns of Court*. For *inn* is here used in a sense that is unknown in modern English, although it was once a very common word in English universities. The word denoted a lodging-house or house of residence for students, what is now called a *hostel* ³⁾. In 1877 the last inn, *New Inn Hall* at Oxford was incorporated with Balliol College, but apart from proper names the word had become obsolete long before that time. At present it is only found in the Inns of Court, for, as we shall see further on, the *Inns of Chancery* and the two *Sergeants' Inns* have also disappeared as such.

There are four Inns of Court: the Inner Temple, the Middle Temple,

¹⁾ The lectures were read in the university of Oxford.

²⁾ The edition is not a reprint of Blackstone's original Commentaries, but the text was brought up to date where necessary, and these changes are marked in the text.

³⁾ In present-day use the name *hostel* does not generally imply that the members are taught in the house (see Oxf. Dict. s. v.) it thus differs from a *college*. But the inns of court were really places of teaching as well as of residence.

Gray's Inn, and Lincoln's Inn. It is not certain that the two Temples were distinct societies from the beginning; this used to be the theory but no proof has been forthcoming, and the first mention that we find of them, seems to speak of two societies. It refers to a lease of land by the Knights of St. John of Jerusalem to certain professors and students of the law, about 1354. The Knights of St. John had obtained the land round the Temple Church, when, in the reign of Edward II., the order of the Knights of the Temple was dissolved. The part of the land that lay within the new City wall was leased for £ 10 a year; the part outside the wall (the *Outer Temple*) never belonged to the lawyers. The part inside was divided into the Inner and the Middle Temple. The Church was shared by the two societies. It is possible that there were buildings used by lawyers before this date, but no reference earlier than the fourteenth century has been found.

The history of *Lincoln's Inn* has been traced as far back as 1422 when the society is found in occupation of what had been the townhouse of the bishops of Chichester, who had used it since it was built, in 1227, by Ralph Neville, the bishop of Chichester. The history of the society of Gray's Inn has been traced back to the fourteenth century, but hardly anything is known about it before the fifteenth, when it was in possession of its present buildings.

The inns were really guilds; they were established when Edward I. decreed that there should be a certain number of "apprentices" of the law and attorneys in attendance upon the Courts of Common Law which had recently been permanently settled in London, instead of following the king's court. The reason for their origin given by Blackstone — that the study of the common law was excluded from the universities — may be among those that led to their establishment. Blackstone's statement also points to another fact: the inns were in their nature allied to the colleges of Oxford and Cambridge; they formed a kind of university, but one where special (not exclusive) attention was paid to the study of law. There was in the Inns of Court the same system of discipline, of celibate life, of a common hall, of residence in community, and of compulsory attendance at the services in the chapel. The students were sons of the wealthier classes, and the expense of living in the Inn was great. The gentlemen of the Inns of Court belonged to the Court of the king, hence their name. Besides the four Inns of Court there were ten lesser Inns, called *Inns of Chancery*. In the time of Sir John Fortescue (end of the 15th century) these Inns of Chancery were in a flourishing condition. He says that in each there were "an hundred students at the least; and, in some of them, a far greater number, though not constantly residing. The students are, for the most part, young men.... After they have made some progress there, they are admitted into the Inns of Court, properly so called..."¹⁾

In the Inns of Chancery resided the *Clerks of the Chancery*, who prepared the writs for all the royal lawcourts, and the younger apprentices who copied these writs and thus acquired some practical knowledge of their future profession.

At an uncertain date,²⁾ the Inns of Court succeeded in excluding from their membership attorneys and solicitors who were educated together with the other members of the legal profession. It seems that the attorneys and solicitors retired to the Inns of Chancery, but by the eighteenth century these had practically ceased to exist as places of education.

¹⁾ *De Laudibus Angliae*, quoted Quarterly Rev. vol. 209.

²⁾ Perhaps as early as the sixteenth century, for *Stow* says that in the Inns of Chancery "there live and common together attorneys, solicitors, and clerks belonging to the courts, as well of mere and strict law as of equity and conscience."

The Inns of Court were and are the only authority that has the power to make men barristers, to call men to the Bar, just as a University can grant degrees.¹⁾ It is not known when or how the Inns obtained this power; the only formal document concerning the relation between the Crown and the Inns is a grant of a patent on August 13, 1608, by James I to the Benchers of the Inner and Middle Temple. But, however acquired, the exclusive right of the Inns to call men to the Bar, and to disbar them, is acknowledged to belong to the governing bodies of the Inns. It is rather curious that a private association should have this right, especially when we consider that the Crown is bound to select its judges from the barristers.

It may not be superfluous to mention that the Inns are independent of each other as well as independent of the Crown. They are like the university colleges in this respect; they also resemble the colleges in the organisation of their government. This is carried on by the *Masters of the Bench* presided over by a *Treasurer*. The latter is elected, and holds office for one year. The Benchers are selected from the members of the Inn by co-option; they must be of ten years' standing i.e. they must have been barristers for ten years. The Inns also resemble the university colleges by having a vocabulary of their own. The meetings of the Benchers have different names in the different Inns: in the Inner Temple a meeting is called a *Bench Table*, or if it is for some specially solemn function, a *Parliament*; in Gray's Inn an ordinary meeting is a *pension*, a solemn one a *cupboard*. The proposal for the admission of a student must be made by a Bencher; the decision is made by the Bench Table. The latter also calls men to the Bar, again on the motion of one of the Benchers.

The standard of admission to the Inns has naturally varied a good deal in the course of the centuries that have passed since their establishment. It can hardly have been very high when a boy of 12 was admitted, as in the case of Sir Philip Sidney. Jeremy Bentham was also admitted at a very early age, fifteen if I remember rightly, but then Bentham was a precocious genius, and his admission cannot be held to prove anything against the standard of admission.

The course of study varied much, and it is not easy to obtain exact information on this subject which does not easily lend itself to picturesque description and is therefore apt to be put into the background, especially by English writers, who if not above 'plodding' in practical life, feel at least that such a thing cannot very well be mentioned in society. In the sixteenth century Nicholas Bacon describes the methods of instruction adopted at Gray's Inn. "There were moots in term time, and then on the first Monday in Lent, and the first Monday after Lammas there began the learning vacations. In term time there were moots in which the Benchers were seated as judges, and an Outer Barrister and an Inner Barrister were assigned on each side as advocates²⁾ An Outer Barrister of the Society stated a case and thereupon the Inner Barrister, who was the junior, stated, of course in Norman French, the appropriate pleading for the plaintiff, and the Inner Barrister who was on the other side stated the appropriate pleading for the defendant. Thereupon issue was joined and the two men who were the leaders, and were practising in anticipation of the time when they should

¹⁾ In the report of the Royal Commission on the Inns of Court in 1855 it was proposed to combine the Inns into a University.

²⁾ A student after some years' study could qualify as an "inner barrister". After another seven years he might become an "outer barrister". Five years more might make him an "Ancient", who was qualified to practise in the courts at Westminster Hall.

take charge of people's interests in Westminster Hall, set to and conducted an argument before the Bench of the Society".

A very important part of the life of an inn were the "readings". No barrister could become a bencher unless he had satisfactorily performed his "reading", just as it was by "mooting" or disputing that a student could be called to the Bar. The reading seems to have been something like the public defence of theses by an aspirant to the doctor's degree. The reading was followed by a "feast" and this seems sometimes to have been the most important part of the transaction. It was even found necessary to limit the sum to be spent; at Gray's Inn it was £ 300, an enormous sum if one considers the value of money some two hundred years ago with its present value.

Life at the Inns was not all hard work even apart from the readers' feasts. The student of the history of the English drama has heard of the masks performed in the Inns; many references to masks are found in the pension-books of Gray's Inn. Indeed, some students became members of the Inns for the sake of their social advantages. Sir Walter Raleigh was admitted a student of the Middle Temple in 1575. He "desired to feel the pulse of things, and the Inns of Court were then the geographical and intellectual centre of London. He aspired to be a courtier, and to be a Templar was already half-way to Whitehall. His assertions in later life that he had read no law, which have been held to invalidate his footing in the Temple, only prove how well he chose his club".¹⁾

Preparation for life at court was officially stated to be one of the duties of the Inns of Court in the seventeenth century. For this reason a mimic Court was held, at Christmas time, in the Middle Temple, and perhaps at other Inns. Descriptions of such a "Grand Christmas" are frequent in the times of Elisabeth and her successors. But the original meaning was lost sight of and it became a mere entertainment in later days. It was abolished in 1669.

Before leaving the history of the Inns of Court, a word must be said about a class of lawyers who were not members of them. These are the *serjeants*, the doctors of the common law as it were.²⁾ But whereas in the colleges the doctors were the leading authorities, a barrister had to give up membership of his Inn of Court when he was promoted to be a serjeant. When a member thus left his inn, the chapel bell was tolled and the serjeant went to reside at one of the two serjeants' Inns, one in Fleet Street and the other in Chancery Lane. The serjeant wore a *coif* ³⁾, originally a kind of white hood made of lawn, which completely covered the head in the same way that a barrister's wig does now. It was afterwards represented by a white border of the wig. Over the coif was worn a black cap, afterwards represented by a small patch of black silk on the top of the wig ⁴⁾. The *serjeants-at-law* were the only barristers allowed to practise in the Court of Common Pleas, up to 1846 ⁵⁾. No new serjeants have been appointed after 1871. And the Inns were sold by the members. The King can now give the title of *King's Counsel* ⁶⁾, originally held by the Attorney-General and the Solicitor-General only; but all barristers can plead before

¹⁾ Times, *Lit. Suppl.* 1-11, '18, p. 517.

²⁾ Serjeants-at-law, or *servientes ad legem*, were the King's serjants or servants.

³⁾ Hence a serjeant was said to "take the degree of the coif".

⁴⁾ See Oxford Dict. s. v. *coif*.

⁵⁾ According to *Jenks, A short Hist. of English law*, till 1834.

⁶⁾ A King's Counsel has a right to wear a silk gown (whereas ordinary barristers wear a stuff gown), hence he is said, on appointment, to *receive* or *take silk*. A King's Counsel is also called a *silk*, plural *silks*: The retainer of some eighteen 'silks' and as many junior counsel. *St. James's Gazette* 1884. See Oxford Dict. s. v. *silk*.

all courts of law, or indeed of equity, for this difference has ceased to exist since the reorganisation of the higher lawcourts in 1875.

Before passing to the present organisation of the legal profession, it will be of use if I say a few words about another class of lawyers that has ceased to exist. It has been stated that the Inns of Court taught the common law, and thus prepared their students for practise in the courts of common law in London, and the assize courts in the provinces. But there were formerly, ~~in~~ in fact there still are, large provinces of human relations with which the ~~the~~ common law did (and does) not deal. To mention one, and also the most important of these provinces, the common law knew nothing of the laws of marriage and of testamentary dispositions. These matters were dealt with according to canon and civil (i.e. Roman) law, and by the ecclesiastical courts ¹⁾. The practitioners in these courts, the Ecclesiastical lawyers, were educated at the universities, especially at Cambridge. Indeed one of the Cambridge colleges, Trinity Hall, had been founded by William Bateman, bishop of Norwich, in the time of Edward III, as a school for Theology and Canon and Civil Law. The lectures on Canon Law were forbidden by Henry VIII, who in 1540 founded a Regius Professorship of Civil Law. The doctors of civil law ²⁾ now practised in the ecclesiastical courts. In 1568 Dr. Henry Harvey, Dean of the Arches ³⁾, and Master of Trinity Hall, Cambridge, purchased and provided a house for the advocates practising in the ecclesiastical courts, to reside in together. Like the Inns of Court the society thus founded, Doctors' Commons, was a voluntary society. But the members of Doctors' Commons obtained the monopoly of pleading in the Church Courts of the Province of Canterbury. No one could become a member unless he was a doctor of civil law, either at Oxford or Cambridge, and the members were admitted to the Bar by the fiat of the Archbishop of Canterbury. About the time of the Reformation one of the ecclesiastical courts, the *Prerogative Court* was moved to Doctors' Commons. This court dealt with testamentary business when a man left property in more than one diocese.

Doctors' Commons ⁴⁾ belonged to Trinity Hall by a 99-year lease, but in 1768 Trinity Hall surrendered its lease of the buildings to the Dean and Chapter of St. Paul's, and the doctors, incorporated by George III, bought the estate for themselves. When the Ecclesiastical courts were abolished (1857) the doctors surrendered their charter of incorporation to the Crown, and obtained an Act of Parliament authorizing their dissolution and the sale of their property. The doctors, for the most part, became barristers. Many of them became Benchers of the Inns of Court.

It now remains to state as briefly as possible, the organization of the Inns of Court at the present-day, and the relation of barristers to the other branch of the legal profession: the solicitors.

The old division of the legal profession, into barristers and solicitors, dating from the thirteenth century ⁵⁾, was vigorously attacked by Bentham, who called it absurd that one should have to apply for the help of a

¹⁾ At present these matters are settled by statute law, and dealt with by the ordinary courts, for I need hardly remind my readers that the ecclesiastical courts for what we should call civil causes have been abolished.

²⁾ The doctors of civil law were laymen. The doctors of canon law had been ecclesiastics.

³⁾ The ecclesiastical court of appeal of the Archbishop of Canterbury.

⁴⁾ As in the case of the *Inns of Court*, the name of *Doctors' Commons* is given to the buildings as well as to the society.

⁵⁾ Pollock and Maitland, *Hist. of English Law*, I, 190 ff.

barrister through a solicitor. But in spite of criticism it has been maintained to the present day. Barristers only are allowed to plead in the High Court of Justice, and its offshoots, the Assizes. Solicitors can plead in the County Courts, and manage people's business in the Court of Quarter Sessions, and some less important courts. The chief business of many solicitors, however, is and especially was the management of great estates. In 1880 Escott ¹⁾ wrote: "The custom, which was once common, of placing estates in the management of county solicitors, is gradually falling into desuetude, though still very far from being obsolete." It is further the task of solicitors to draw up wills, to settle the execution of wills, and in general to do what a *notaris* does with us ²⁾.

Before the Judicature Act of 1875 there were solicitors and attorneys. Solicitors were allowed to practise in the courts of equity, attorneys in those of common law. But the same people were attorneys and solicitors. The reader of *Pickwick* will remember Messrs. Dodson and Fogg, two of His Majesty's Attorneys of the Courts of King's Bench and Common Pleas at Westminster, and solicitors of the High Court of Chancery. Messrs. Dodson and Fogg were both attorneys and solicitors, making use of a statute of 1729 which allowed any duly qualified attorney to be sworn a solicitor, thus practically abolishing the difference.

Another example that there was no practical difference between the two names is to be found in the following passage from Trollope's *Last Chronicles of Barset* ch. 1: "I can never bring myself to believe it, John," said Mary Walker, the pretty daughter of Mr. George Walker, *attorney* of Silverbridge. Walker and Winthrop was the name of the firm and they were respectable people, who did all the *solicitors'* business that had to be done in that part of Barsetshire on behalf of the Crown, were employed on the local business of the Duke of Omnium who is great in those parts, and altogether held their heads up high, as provincial lawyers often do."

The same statute of 1729 prescribed five years' apprenticeship for attorneys and solicitors, under written articles, to a practising attorney or solicitor. In 1739 was formed a *Society of Gentlemen Practisers in the Courts of Law and Equity*. This was merged, in 1831, with other societies, in a body called the *Incorporated Law Society*, since 1903: *the Law Society*. This voluntary association, with some nine thousand members is to the solicitors what the Inns of Court are to barristers: it acts as the registrar, educator, examiner, and discipliner of present and future solicitors ³⁾.

To become a barrister, it is still necessary to obtain admission to one of the Inns of Court. But this admission is chiefly a matter of form and of fees. Nobody can be called to the Bar unless he has kept a number of terms, in other words till he has been a member of his Inn for a certain number of years. But this keeping of terms is again a formal matter. Real residence is not required. A student is supposed to have kept his term if he has dined six times in Hall during the term. And those who are at the same time members of a recognized university need only eat three dinners. Thus an Oxford ⁴⁾ undergraduate can come up to London one Friday in

¹⁾ England I. p. 71.

²⁾ A solicitor is thus a lawyer whose work is chiefly that of a *prokureur* and *notaris*. But *prokureurs* who are not at the same time barristers are now very rare in Holland; they represent a past state of the organization of the legal profession.

³⁾ Jenks, *Hist. of Modern English Law*.

⁴⁾ Blackstone was the first Vinerian Professor of Law in the university of Oxford.

time for dinner, and leave on Sunday after dinner, and he has kept a term ¹⁾).

Both for admission and for Call to the Bar examinations must be passed as well as fees paid. Formerly these examinations were held by each Inn independently. The regulations for admission to the Inns have been consolidated; the same examining board tests the capacity of candidates who have not a university or similar qualification. But the Inn of Court requires satisfactory credentials before it will admit a student who has passed the examination. No one can compel them to admit a man, just as no one can compel them to call a student to the Bar. The authority to whom the Inns have delegated the duty of examining candidates for admission to the Bar is the *Council of Legal Education* constituted in 1852, on which each Inn has its representative. The chief authority in matters of legal etiquette is the *General Council of the Bar* which in 1894 succeeded the *Bar Committee* constituted in 1883. It is supported by the four Inns of Court, who are represented on it by sixteen members. It does not seem necessary to give details about the consolidated regulations, or the work of the Council of Legal Education. A great deal of information is to be found in the guides to the Bar of which *A New Guide to the Bar* by M. A. and LLB. (4th ed. Sweet and Maxwell, 1914) in probably a fair specimen.

E. KRUISINGA.

¹⁾ For a description of a dinner in Hall, and lawyers in general, see Patterson, *The Story of Steven Compton*, 1913.

Shelley-Translations.

The translating of poetry is an extremely difficult occupation, which, as a rule, is but inadequately recompensed by its results. Our more practical times gave us the expression: it does not pay, which, indeed, in more than only the lucrative sense, it does not. In Holland readers able to appreciate good poetry are scarce, but they may be supposed to understand the foreign languages well enough to be able to read the verse in the tongue it was felt, thought out and written down in. The more adventurous among them may light upon a fairly good translation now and then and appreciate it, but the majority will read and reread their favourite originals, and rightfully stick up for them. Language is a thing too deeply rooted in, too closely interwoven with man's conscious and unconscious feelings and thoughts that in translating it would not lose some of its passionate intention. For this reason it will always be advisable to read the original, if this enjoyment is anyhow possible. If otherwise, one should take care to get the best translation and never to forget that it is only a translation.

That translating out of a foreign language offers perplexing difficulties is a thing too well known to insist on it for any length of time. However, if we still must have translated poetry, let us be careful that the meaning of the poet's words should be rendered as faultlessly as possible; let us endeavour as best we can to imitate his style, metre and melody; and let us, finally, pay due attention to his words as words. A literal translation, therefore, may be a good translation, but it is not essentially good because literal. In this respect I slightly differ in opinion from Mr. Willem Kloos, who says that the only true principle in translating poetry is: "zich zoo streng mogelijk, ja allernauwkeurigst te houden aan dat wat de groote

dichter zelf inderdaad woordelijk schreef." ¹⁾ On the other hand I can no more subscribe to the words of the latest translator, in a small way, of some poetry of Shelley's, who opines as follows: "Want niet door zijn woorden spreekt de dichter, maar door de gedachten en de ontroering: door de emotie, waarvan de "praal der woorden" slechts de kenbaarmaking is." Though I shall not enter upon the austere philosophical problem whether thoughts can exist without words, I am sure that none of my readers can think of poetry without words; nor will they be unconscious of the fact that with a genuine poet the right word counts as much as the idea. The period of the "de la musique avant toute chose" cry may have outlived itself; but a cry of: "thought before everything," has not yet been raised, and will not be raised before the death of true poetry. In the present case, as in so many other, the right principle will lie midway between the above-mentioned opinions: not too literal, nor too loose and self-opinionated. An example of the latter method is Mr. R. ter Laan's translation of the opening-lines (the translator calls them the Prelude) of Shelley's *Alastor*. ²⁾ Has Mr. ter Laan succeeded in giving us Shelley in Dutch verse? Shelley is, essentially, a painter with words; and though "ineffectual angel" is a spiteful and unjust title given him by a poet of far less importance, we cannot deny that all his poetry is pervaded by a sort of mystic vagueness (or vague mysticism) which often wraps his ideas in a cloud. Emotion, sure, he had plenty of it; its outlet was the passionate flow of his rich verse, the impatient turnings and windings of his breathless sentences. This then should be translated; we should try to approach as closely as possible this richness of poetical paintings, this rapturous and sometimes rhapsodical utterance of the high ideals: freedom and beauty.

Though there are very good lines of Dutch poetry in Mr. ter Laan's translation, I do not think he has approached this ideal translation, as I have just now tried to define it. His translation has in some points overshot the mark; from richness it has bulged out into swollenness; he has, which is a big fault, added to the contents, and he has, which is a still bigger fault, absolutely misunderstood the meaning of an entire passage. With regard to his adding to the contents I wish again to quote Mr. Kloos, who says: „Matigt zich echter iemand, die zelf geen dichter is, diezelfde vrijheid (he refers to Vondel's poetical licence in his translations from Euripides) aan, als hij probeert, het werk van een zeer groot buitenlandsch kunstenaar in de taal zijner eigen landgenooten weer te geven, dan bezoedelt hij, om het eens krachtig maar juist uit te drukken, de nagedachtenis van den grooten dichter, die hem integendeel heilig moest zijn." Now I do not mean to say that Mr. ter Laan is destitute of all poetical talents. But I wish to warn him against the fault of overrating his powers, and believing himself to have the same liberties as Vondel had. Before, then, trying to mend Shelley, Mr. ter Laan should suffer himself to be taught and mended, if needs be, by the great master. At the same time he should closely study the poet's mother tongue so as to avoid misunderstandings and committing big blunders. The incriminated lines are the ff.:

ll. 5—6

and even,
with sunset and its gorgeous ministers,

¹⁾ Preface to P. B. Shelley, *Alastor of de Geest der Eenzaamheid*. Uit het Engelsch in Nederlandsche versen overgezet door Dr. K. H. de Raaf. Uitg. W. L. & J. Brusse.

²⁾ Praeludium van Shelley's *Alastor*, door R. ter Laan. Groot-Nederland, October 1918.

which are thus translated:

en d'avond, als het Licht in grootsche stoet
van vrome dienaren wordt ingewacht,

which is, poetically, a rather nice translation, but diverges too far from the original to be tolerated.

ll. 11—13. If spring's voluptuous pantings when she breathes
her first sweet kisses, have been dear to me,

are translated as follows:

Zoo 't hijgend verlangen
der weelderige lente, als zij 't eerst
haar zoete kussen ademt in de lucht
m' ontroerden tot bewondering liefdevol,

which, but for the hiatus after "hijgend" are very sweet lines, but as a rendering of the English not quite so good. The very simple words: "have been dear to me," are rendered by the pompous: "m' ontroerden tot bewondering liefdevol," whereas the whole passage is in Dutch almost twice as long as in English. Although it is not in our appreciation of poetry to mete it out by the yard, we do not think it proper that simple ideas and expressions of the original author should be lengthened and drawn out into rather turbid descriptions. It is here the place to point to a phenomenon which presents a difficulty to the translator of English poetry, viz. the shortness of English words and the conciseness of English phrase as compared to their Dutch equivalents. It often is almost impossible to find a word, or to turn a sentence so that we can press the meaning of the original into a Dutch form of about the same measurements. This difficulty Mr. ter Laan has understood and avoided by lengthening a passage wherever he thought fit. It may also have been understood by Mr. de Raaf, who, however, has not had the daring of the younger translator, and has, consequently, often made a muddle of it. In this point I would, though hesitatingly, award the palm to Mr. ter Laan, who at any rate has escaped the danger of damming up that rapid flood of words, which is so peculiarly Shelleyan.

The big mistake Mr. ter Laan has made, a mistake which he certainly should have not made, is the rendering of ll. 33—37. The poet's words are:

Have I mixed awful talk and asking looks
With my most innocent love, until strange tears
Uniting with those breathless kisses made
Such magic as compels the charmed night
To render up thy charge....

The translation has:

(heb ik)
woorden van deemoed en der oogen beë
vermengd met al mijn schuldelooze liefde,
tot tranen, om dit wonder ongekend,
en ademlooze kussen zulk geheimenis
ontwaken deden, dat de toovernacht
wel van uw diep mysterie spreken moest;

If the words: "om dit wonder ongekend", are a rendering of the English word: "strange", they stand criticised for the above-mentioned reasons. If they are an arbitrary addition of the translator, they can still less be tolerated.

But what is worse, the translator entirely missed the meaning of the pronoun *such(as)*, which led him into an altogether faulty rendering of the last three lines. Better, in this respect, is Mr. de Raaf's translation, which runs as follows:

(Heb'k)

Ontzagvol spreken en bevraged blikken
 Gemengd met mijn meest kinderlijke liefde
 Tot vreemde trane' en ademlooze kussen
 Verwekten die betoovering, die den nacht,
 Bekoord, wel dwingt uw opdracht te vermelden...

This translation, though a little stiff, more exactly renders the meaning of the poet's words; and thus wins more than it loses in comparison with Mr. ter Laan's. "Ontzagvol spreken" is also a better equivalent for: "awful talk", than "woorden van deemoed"

It is not quite clear to me what reasons have led Mr. ter Laan to have his translation printed, where we possess the on the whole tolerably good translation of Mr. de Raaf. Surely, the latter does not lay great claims to the title of poet; but then he never commits the gross errors of his junior, riper as his critical judgment and humbler as his reverential love of the great poet make him. How very little of the poetical instinct Mr. de Raaf possesses, becomes manifest from such a simple line as the following:

He lived, he died, he sung in solitude,

which he renders thus:

Hij leefde, hij stierf, hij zong in eenzaamheid.

How infinitely more musical and altogether poetical would his translation have been, if the second *hij* had been left out and it had run:

Hij leefde, stierf, hij zong in eenzaamheid, :

to which the slight pause after 'stierf' adds an undefinable beauty.

The one great objection I have to Mr. de Raaf's translation is that it is generally too stiff and clumsy and often too intricate and heavy. Listen to this jolting passage, and you may judge for yourselves:

Zij sprak van wetenschap, van deugd en waarheid,
 En goddelijke vrijheids hoge hope,
 Gedachten, het dierbaarst hem, en poëzie,
 Zij zelf' poëte.

And:

't Sprekende bloed onzegb're konde gaf,

and again:

Binn'in zeer plechtge kerke....

where only the word 'zeer' is Dutch.

Mr. Kloos no more recognises poetical talent in the translator than I do, though he praises the translation to an extent in which I dare not follow him. It is thus he continues the passage in his above-quoted essay: "Want het is toch een onmogelijkheid te noemen, dat een vertaler, die zelf in 't geheel geen dichter is, al is hij overigens nog zoo geleerd of ontwikkeld of handig, een stukje van de tekst eens grootmachtigen wereldkunstenaars zóó zou kunnen veranderen dat die wijzigingen, door een talentlooze, ook maar in de verste verte den grooten dichter waardig zouden kunnen zijn. De Heer

de Raaf, die een wezenlijk-ontwikkeld en verstandig man is, heeft dit uit zichzelf, met zuiv'ren smaak begrepen, en dus gemeend, alleen datgene te moeten zetten in zijn Hollandsche tekst, wat Shelley zelf, in het Engelsch, schreef." In this genuine Klosian piece of criticism we cannot but regret the tolerant goodwill of a, by the grace of God, talented poet towards that humble individual, the learned lover of poetry. As applied to ourselves we should hardly escape considering it an insult. However, the poet-critic continues: "Ik kan hier, gelukkig, de verklaring geven, dat deze vertaling de beteekenisvolle zin en de schoonheid-in-het-groot van Shelley's verzen nergens een slag in het aangezicht geeft, neen, dat zij den tekst zoo woord-getrouw als maar mogelijk is, in *aangenaam vloeiende*, vaak zelfs fraai-klinkende verzen weergevende, den algemeenen lezer een zeer betrouwbare en genotvolle aanleiding kan wezen, om belang te gaan stellen in een der grootste dichters, die er ter wereld ooit hebben bestaan."

I regret to differ in opinion from Mr. Kloos as to the: "*aangenaam vloeiende*" of the Dutch verses; there is, in the whole translation, only one passage which deserves, in my opinion, the praise of: "*fraai-klinkende verzen*." It is the passage beginning at line 498:

Somsijds viel ze
Met hollen, donker-diepen toon op mos.
Nu danste ze over de gladde kiezels
En lachte in 't voorbijgaan, zooals kind'ren doen;
Dan kroop ze door de vlakte in rustig dwalen,
Weerspieglend ieder grasje en zwaren knop,
Die over haar gerustheid nederbogen.

The reader that will take the trouble to compare these lines with the English will see that not only has the translator succeeded in rendering the exact meaning of the poet's words, but he has also skilfully caught in them the poetical spirit and the musical smoothness of the original. This is the highest praise a translator of Shelley's poetry can be awarded, for it is quite true what Kloos says: "Shelley's kunst is diep. Hij gaf zijn diepste inwendige wezen, dat uit gevoelde ziening en verzinnelijke gedachte bestond, weder in zijn werk, en dat wel op een zoo fijn genuanceerde wijze, even veelverschieden van schakeering, als zijn binnenste Wezen zelf dat was.

Maar dit millioenen-lijnige, duizend-tintige van Shelley's kunst, maakt het voor een vertaler niet gemakkelijk om fijn, precies, vooral in een door haar karakter van 't Engelsch zoo verschillende taal als onze Hollandsche, over te brengen wat de dichter inderdaad schreef."

Gutteling,¹⁾ whose translation of the Prometheus Unbound we will finally consider, differs from Kloos' opinion as to the difficulties caused by this many-colouredness of Shelley's art, though his estimation of that art runs parallel with that of Kloos. He calls Shelley's poetry: "een fontein, die zijn bekken overstroomt, een vulkaan van onberekenbare uitbarstingen", and later on he speaks of: "de rithmische vaart" of his verse, and: "de levende bewogenheid" of his voice. These qualities, he says, made his task easier. For: "Wie eenmaal Shelley's toon met den zijnen heeft weten te benaderen, en den geest van het werk goed verstaat, mag zich menige vrijheid veroorloven."

If, however, we consider the length of the poem and the great variety of metres as well as the fact that a large part is in rhymed verse, we wonder

¹⁾ P. B. Shelley, Prometheus Ontboeid. Vertaald door Alex Gutteling. Uitg. Wereld Bibliotheek.

that the translator-poet should have kept, on the whole, so close to the original, in form as well as in meaning, as he has done. As compared to the difficulties offered by the translation of stanzas and couplets those of blank verse translation are infinitesimal. The consummate skill with which the translator has overcome them and given us an admirable translation of the whole and a brilliant one of some parts of the *Prometheus* deserves our highest praise and admiration. If ever a Dutch man of letters or poet, should feel himself called to bless us with a translation of some foreign poem, let him go to school with Gutteling and abstain, unless he be a master of masters.

The scope of this paper does not allow me to go into details about this particular translation, but before leaving it I want to give my readers an impression of Gutteling's best art. It is remarkable that in grappling with his huge task the translator gradually developed into the consummate master he shows himself in the later acts. From these, therefore, I will quote a few stanzas, in English and Dutch side by side, so as to give you a clear idea of the almost insurmountable difficulties afforded, and the way in which they have been tackled.

From Act. II, Scene III, Song of Spirits.

To the deep, to the deep,
Down, down!
Through the shade of sleep,
Through the cloudy strife
Of Death and of Life;
Through the veil and the bar
Of things which seem and are
Even to the steps of the remotest
[throne,
Down, down!

While the sound whirls around,
Down, down!
As the fawn draws the hound
As the lightning the vapour,
As a weak moth the taper;
Death, despair; love, sorrow;
Time both; to-day, to-morrow;
As steel obeys the spirit of the
[stone,
Down, down!

Through the gray, void abysm,
Down, down!
Where the air is no prism,
And the moons and stars are not,
And the cavern-crag wear not
The radiance of Heaven,
Nor the gloom to Earth given,
Where there is One pervading, One
[alone,
Down, down!

Naar omlaag, naar omlaag,
Daal, daal!
Door de schaduw vaag
Van den slaap en de dampen
Waar de Dood en het Leven kampen;
Door den slagboom van 't zijnd'
En het waas van wat schijnt,
Naar de treden van troon in den
[versten zaal,
Daal, daal!

Wijl 't geluid kolkt in 't rond,
Daal, daal!
Als het hert trekt een hond,
Als den bliksem de damp,
Als een vlinder de lamp,
Wanloop dood, liefde zorgen,
Tijd beï, heden morgen,
Als de geest van den steen doet
[gehoorzamen 't staal,
Daal, daal!

Door het grijs, leeg ravijn,
Daal, daal!
Maan noch sterren er zijn,
Geen prisma de lucht is,
Om de rotsen geducht, is
Geen hemelsche luister
Noch aardeduister, —
Doordrongen van Een is het t'
[eenemaal,
Daal, daal!

In the depth of the deep,
Down, down!
Like veiled lightning asleep,
Like the spark nursed in embers,
The last look Love remembers,
Like a diamond which shines
On the dark wealth of mines,
A spell is treasured but for thee
[alone,
Down, down!

We have bound thee, we guide thee;
Down, down!
With the bright form beside thee;
Resist not the weakness,
Such strength is in meekness
That the Eternal, the Immortal,
Must unloose through life's portal
The snake-like Doom coiled under-
neath his throne,
By that alone!

Naar het diepst van den kolk,
Daal, daal!
Als bliksem in slaap in een wolk,
Als de in kolen gekoesterde vonk,
Als, door Liefde herdacht, de laatste
[lonk,
Als van een edelen steen de schijnen
Op den donkeren rijkdom der mijnen,
Wordt een toover gezwegen, die
[voor u zich vertaal' —
Daal, daal!

Wij bonden, wij leiden u,
Daal, daal!
Met de held're gestalten bezijden u;
Schuw niet dat ge ontkracht zijt:
Zoo machtig is zachtheid,
Dat de Eeuw'ge, de Onsterflijke,
Door de poort van het Werk'lijke,
Moet loslaten den Doem, die beneën
[zijn troon slaapt in slange-spiraal,
Alleen om haar!

On closely comparing the original with the translation you will see that the licenses the translator has taken are indeed very small, and only serve to obtain as exact a resemblance of the stanza as possible. His independance is a quite different one from that of Mr. ter Laan, for nowhere does he add nor change unless it is urgently required. Indeed, the translator does approach Shelley's voice here, for which reason these few and small deviations must be granted him.

Another, and to my mind, still finer specimen is the Song of the Moon, Act IV, lines 450—494. Here they are:

As in the soft and sweet eclipse,
When soul meets soul on lovers' lips,
High hearts are calm, and brightest
[eyes are dull;
So when thy shadow falls on me,
Then am I mute and still, by thee
Covered; of thy love, orb most
[beautiful,
Full, oh, too full!

Thou art speeding round the sun
Brightest world of many a one;
Green and azure sphere which
[shinest
With a light which is divinest
Among all the lamps of Heaven
To whom life and light is given;
I, thy crystal paramour
Borne beside thee by a Power
Like the polar Paradise,

Als in de eclips, teeder en zoet
Wanneer de ziel een ziel ontmoet
Op lieve lippen, hooge harten stil
En helderste oogen wazig zijn, —
Zoo, valt uw schaduw op mijn schijn,
Ook ik, gestild, niet spreken wil,
Door u bedekt, en van uw liefde, o
[schoonste bol,
Vol, al te vol!

Om de zonne spoedigt ge u snel,
Helderste wereld van 't heelal,
Groen- en blauwe bol die straalt
Met een licht waar geen bij haalt:
Geen der lampen die de heem'len
Licht en levensvol doorweem'len
Komt uw god'lijkheid nabij.
Ik, gedreven aan uw zij —
Uw kristallen lief — door kracht
Als des minnaarsoogen macht:

The Death of Dorian Gray.

Mr. Joseph Gompers' note in the November issue of *The Student's Monthly* ¹⁾ would seem to be based on a rather confused notion of the two phenomena in question. His suggestion to students therefore is of somewhat dubious value.

From what he says one gathers that the superstition that the destruction of the effigy of a person is fatal for the original, is perhaps the inspiring influence for *Dorian Gray*. He does not say so in so many words, but it is implicitly conveyed by his tentative remarks.

This we wish to contest.

To begin with, the manner of Dorian Gray's death does not agree with the superstition. And if there is any *objective* source at all to which we can attribute the inspiration of Dorian Gray, it is not the superstitious practice, as Mr. Gompers would have us believe, but Shakspere's Sonnets.

This superstition which belongs to that form of magic that has been termed homeopathic is as widespread as mankind itself. Even to-day its practice is not unknown in some parts of Wales. Nor is it alien to the uncanny Highlanders of Scotland. It has been observed in Brittany and among most of the Slav peoples. And in ancient Egypt, and among the Aztecs and Incas it was as common as it is to-day among the Pacific islanders for whom it is a sort of popular amusement.

Instances of it will be found in the writings of authors so different as Sir Walter Scott ²⁾ and the Abbé Alphonse Louis ³⁾ (Eliphas Levi), Andrew Lang ⁴⁾ and Dr. Hartmann ⁵⁾, Frazer ⁶⁾ and Arthur Edward Waite ⁶⁾, Abisher Crowley ³⁾ and Dr. 'Papus' ³⁾. (Rossetti makes effective use of it in *Sister Helen*).

The superstition being as widely known as its practice is universal it is only probable of course that Wilde knew of it too. But on this probability alone one is not justified in assuming that it influenced Wilde to write

¹⁾ For those readers who do not possess a copy of the November number of the S. M. we reprint Mr. Gompers' note:

The mysterious dying of Dorian Gray in Wilde's wellknown novel-allegory "*The Picture of Dorian Gray*" may, perhaps, be connected with a very old superstition which believed that a person would die if his image or portrait was made away with.

So we read in Professor Carl Meyer's "*Der Aberglaube des Mittelalters*" (Bazel, 1884) p. 194, that when in the year 1066 the Archbishop Eberhard of Triers all of a sudden died on Easter-day, it was told that the Jews had bought from a priest the sacred waxen image that represented the prelate and that they had put it to fire during the feast. The melting away of the image was said to have been the cause of the Archbishop's death. (cf. also Brower, *Antiquitates Trevir. lib. XI. pag. 539*). Professor Meyer says that this belief also occurs often later on.

I know one more example: During the inquisitions in Spain it was the custom to burn persons *in effigie*, i. e. when one could not lay hold of a person accused of heresy, his image or portrait was burned and then it was believed that the person, represented by the image, would die.

I think that it would be very interesting for those who take Oscar Wilde as their "Special" to study superstition in connection with "*Dorian Gray*" and, in general, "Superstition in English Literature" would be a fine topic for an essay. Who of our B.-men is going to write one? I shall be very glad to help him, so far as it is in my power, with the part *Superstition*.

Amsterdam.

JOSEPH GOMPERS.

²⁾ His book on Witchcraft.

³⁾ I cannot give exact titles, as between me and these old friends there is still an inconvenient stretch of briny and reels of red tape.

⁴⁾ Life of Paracelsus.

⁵⁾ The Golden Bough (2 vols. on Magic).

⁶⁾ His translations of Paracelsus' Latin Works on magic and alchemy.

Dorian Gray.* Especially not if one takes the trouble to compare the two phenomena. Such a comparison will show that not only are they dissimilar but the very slight similarity that does seem to exist between them is so superficial as to be perfectly negligible as an inspiring factor in Dorian Gray. Yet it is on this negligible superficiality that Mr. Gompers ventures to base his advice.

In the case of the superstition an effigy is made to represent a certain person. It is then placed in running water, or a fire, or it is stuck full of flints or nails or broken glass. Or it is drawn and quartered. *And as the effigy wears or burns away, decays or is dismembered, the person whom it represents is supposed to undergo a like process.* Whilst in the case of Dorian Gray his picture painted by his friend ages and becomes marked with the lines of lust and perversity that should rightly brand the perennially youthful features of the original. He however remains as beautiful as when in the first of his dawning manhood he inspired his friend with his glowing beauty to create the pictorial masterpiece. Finally after living a life of criminal debauchery he murders his friend and goaded by the repulsive visage of his soul as reflected in the lines of his portrait, with the same knife that he stabbed the painter he makes as if to rip the canvas,** but falls dead himself.

When his servants find him *not the picture but his own heart is pierced by the knife; not the face of his likeness but his own visage is branded by the marks of his lascivious career, of his cruelty, lust and hypocrisy!* And the picture *perfectly intact* represents the dead man as he appeared in the glowing bloom of his youthful beauty.

How these two entirely different phenomena can be looked upon as identical is not very obvious.

Mr. Gompers speaks of *Dorian Gray* as a novel-allegory and then immediately proceeds to treat the most allegorical part of all — the picture — as a hard and actual fact. If it is one it cannot be the other. One needs but little psychological insight to see that the picture is an allegory, a literary expedient, by means of which the author projects part of his hero's personality. It is an objectification of Dorian Gray's conscience, as is plain from his meditation prior to his death:

'It had kept him awake at night. It had brought melancholy across his passions. Its mere memory had marred many moments of joy. It had been like conscience to him. Yes, it had been conscience'.

And as he gripped the knife it was with the thoughts that *'It (the knife) would kill the past and when that was dead he would be free. It would kill his monstrous soul-life and without its hideous warnings he would be at peace'.*

The whole phantastic and tragic story was Wilde's peculiar way of portraying the selfsame spiritual struggle that is mirrored in the work of Spenser, Shakspeare and Milton, of Shelley, Keats and innumerable others. It is the story of the human conflict that began with Adam and that will last as long as 'the old Adam' remains unconquered; the conflict between the primitive streak and the divine spark in our make-up; between nature and culture. It is the conflict that is echoed in the lines of the Faerie Queene, and *Paradise Lost*, in *Endymion*, *Lamia* and *Hyperion*. And Wilde like his sublime predecessors added his own personal though incomplete message to this common human experience: that the *destruction* of the primitive passions implies the death of our human ideals; that not by merely *suppressing* the savage in us do we attain that divine equilibrium called peace, but by — what? He could not see farther, for Wilde in his spiritual development at

the time that he wrote *Dorian Gray* had not yet breathed the chastening atmosphere of the stone cell that awaited him. If he had been less of a dilettant, if he could have looked at life with the clean eyes of a creative artist and not with the sidelong glance of an artistic sensualist, his soul would have urged him to utter beautifully what he failed to perform actually. That is to transmute the asocial passions into higher forces; to direct them into loftier channels; to convert them into nobler forms of beauty and so to reconcile the God and the devil that struggle for supremacy in us all. For thus and thus only can we

‘Softly make a rosy peace,
A peace of heaven with hell’.

But I am discursive.

I have tried to show as briefly as possible that the manner of *Dorian Gray*’s death owes nothing to and has nothing in common with the superstition in question.

That Shakspeare’s Sonnets were the *objective* inspiration of *Dorian Gray* still remains to be shown ***

The *Portrait of Mr. W. H.* proves Wilde to have been a close student of the Sonnets, into which as Mr. Ransome points out he read something of himself. The whole story of *Dorian Gray* is — leaving psychological factors out of the question — the child of Wilde’s passion for the decorative and the bizarre. And serves — with the above restriction — no other purpose than to decoratively illustrate the allegorical death of *Dorian Gray*. Thus the heart of the story is not the life of *Dorian Gray* but the manner of his death, his death at the sight of his soul as seen in the picture reflecting the lust and cruelty that rightly should be visible in his unchanged features.

If we now turn to the Sonnets XCII and XCIII we read that Shakspeare addressing his boy-love says in the last line of the former sonnet:

‘Thou mayest be false, and yet I know it not’.

And in the latter he continues:

‘So shall I live, supposing thou art true,
Like a deceived husband; *so love’s face*
May still seem love to me, tho’ alter’d new;
Thy looks with me, thy heart in other place:
Therefore in that I cannot know thy change.
In many’s looks the false heart’s history
Is writ in moods, and frowns and wrinkles strange,
But heaven in thy creation did decree
That in thy face sweet love should ever dwell;
Whate’er thy thoughts or thy heart’s workings be,
Thy looks should nothing thence but sweetness tell.
How like Eve’s apple doth thy beauty grow,
If thy sweet virtue answer not thy show!’

I need not encroach on valuable space by drawing conclusions and expanding the obvious. My readers can do it for themselves. And I venture to think that the facts as they stand are significant enough without commentary.

To study Wilde therefore with the intention of writing an essay for one’s ‘special’ on *Dorian Gray* and *Superstition* would be a case of love’s labour lost. Perhaps Mr. Gompers can convince us of the contrary by writing one himself?

I. W. PREGGER.

Reply.

* I never said that the superstition in question *influenced* Wilde to write his *Dorian Gray*. I only said: "The mysterious *dying* of D. G. *may, perhaps, be connected* with a very old superstition, etc." This does not mean that the superstition was an *inspiring factor*. I never spoke about the inspiring factor. I only wanted to say that the text of the *last few pages* of the novel (which treats the death of D. G.) *may, as it agrees in some way with the superstition, be connected with it.*

I hope that this is quite clear now and can no longer be taken ambiguously.

** In my edition (Popular Edition) I could not find that "with the same knife that he (D. G.) stabbed the painter he *makes as if to rip* the canvas." In my edition it actually says (page 247): "He seized the thing (= the knife) and *stabbed* the picture with it."

i agree with Mr. P. that it is a different phenomenon that whilst the *picture is stabbed*, the knife is in the *heart* of D. G. when he is found by his servants. To write an essay on this little part of the novel only is fully worth the trouble, so interesting it is. If I can find time for it (I am "only an A. candidate") I intend to examine the subject thoroughly.

*** Referring to what I said in my first note, I need not express any objection to or agreement with what Mr. P. said about *Shakespeare's Sonnets* being the inspiration of *Dorian Gray*.

JOSEPH GOMPERS.

Identical Idioms in Dutch and English.

In studying the idiom of a foreign language we are accustomed — quite naturally — to pay more attention to points of difference than to those of similarity between the foreign language and the mother-tongue. As a matter of fact, an essential feature of the majority of idiomatic expressions is, that they render an idea in a particular way entirely unlike that in which other languages express the same idea, (if the same idea is expressed at all). Since nations differ in their habits of thought this difference is naturally reflected in the languages spoken by these nations and is manifested also in what is called the idiom of the language. Thus at an early stage the student of a foreign language is struck by these differences, but expressions, turns, figures of speech, etc. that also exist in his native speech do not strike him as anything special and will mostly escape his attention. It is only when he is, so to say, confronted with such native idioms, as is the case when he has to render them into another language, that he realizes their peculiar nature and hesitates to translate them literally, knowing that idiomatic expressions are seldom identical in two different languages. When once the student has realized the existence of such identities and has experienced, that one of the difficulties in dealing with idiom lies in this occasional identity, the truth will come home to him that, in comparing a foreign language with his own, he should not onesidedly give all his attention to *differences*, but be equally alert in observing *similarities* and *equalities*. I would even go further, and advocate the compilation of a list of such 'identities'. No doubt such a list would be useful and might afford many a surprise to the unsuspecting student under whose notice it should be brought. It would be more instructive,

however, for the student to collect his own materials by carefully registering such instances as he might come across, not only in print, of course, but also in his intercourse with native speakers.

From my own scanty collection, I here copy some 'identities' that, I hope, may be of some interest to students of English. In default of any book of reference I am unable to ascertain their currency, nor do my hasty notes, most of them jotted down at odd moments, when the somewhat nomadic life of a soldier was my lot, enable me always to cite the place where I found them. I therefore give them for what they are worth; of a few of them it is indeed doubtful, whether they are in general use, these I marked with an asterisk; (o) means, that I heard them from the mouths of English people. Further I must apologize for such instances as may, by their comparative frequency, seem to underestimate the student's knowledge of English.

Branches *in full leaf* [FROUDE, FROM FRISCO TO NEW-YORK; HERBERT STRANG, SAMBA (in one of the OXFORD READERS)];

The water is *on the boil* (o); *I won't have that on my conscience* (o); *Although it is not said in so many words*, yet it is clear...; *to spend money like water* (Cp. D. *geld als water verdienen*); *to sleep the clock round*, *to shout oneself hoarse* (both from ONIONS, AN ADVANCED E. SYNTAX); *to give a scream*; *to sit up for a person*.

All Holland is apt to *eat itself sick*... (MAARTEN MAARTENS on Santa Claus in THE SIN OF JOOST AVELINGH, p. 12);

* The rain will *hold up* (o); "Principles of the International Phonetic Association" published by the society and *given away* to members on application to one of the Secretaries;

I cannot possibly *have* this constant quarrelling (PUNCH).

Giving jobs to Belgian refugees means *taking the bread out of the mouths* of the British workers.

I'm as tired as if I had been *working* all day long *as hard as a horse* (MARIA EDGEWORTH, LAZY LAWRENCE).

to burn one's fingers (fig.); I wouldn't touch it with a pair of tongs; *Brought a splendid day with you!*

And what brings you here this morning?No shooting, * *with this weather*, at any rate. (THE SIN OF JOOST AVELINGH by MAARTEN MAARTENS, p. 58); Unless you obey me exactly you may *whistle for* another penny of mine (idem, p. 151).¹⁾

...fanatics who are preoccupied *day in and day out* with their salvation. (SHAW, Preface to GETTING MARRIED, p. 126); Marriage is a matter of *give and take*; He didn't *stir a finger* to help me (Cp. D. *geen vinger uitsteken*; *geen vin verroeren*.); You must *think away* the ugly pictures (o); You must keep some *go on* the boat; otherwise I can't steer (quoted from memory from JEROME K. JEROME, THREE MEN IN A BOAT.); *more luck than skill* (in Middle English 'skill' occurs in the sense of D. 'wijsheid').

It's such a mouthful! (o); *forced marches*; *a big, large, small eater*

¹⁾ As to my citing *Maarten Maartens*, I am fully aware of the audacity of it, but beg to insist, that, tho' he is a Dutchman born, his English is notable for its excellence and raciness (at least in "The Sin of J. A."); nor does his idiom ever remind us of the author's extraction. Still it must be admitted that, knowing Dutch, M. M. may in the cases quoted have followed the Dutch idiom. I am inclined to think, however, that 'to whistle for a thing' is current enough, altho' I am unable to prove it by means of quotations.

(o); *dead easy*: Getting inside Germany, when you are outside Germany, isn't dead easy these times (PUNCH, Nov. 29th, 1916; p. 374, 2nd col.); *stone cold* (R. L. S., ISLAND NIGHTS' ENTERTAINMENTS.); the *purchasing power* of a shilling.

Noun-compounds of the type of *reference book*, *viewpoint* seem to be getting more and more usual, which marks an approach to Dutch; some interesting Dutch-English 'identities' which have thus come into existence may be noted here:

conscience-money;
mathematics master;
language teacher;
truth sense:

I remember asking him... whether... the teachers... were not earning their living by impairing the truth-sense of their pupils... (SAMUEL BUTLER, EREWHON, p. 189).

I may confidently leave it to the watchful student to add scores of other examples... so that I may safely conclude these notes.

C. J. VAN DER WEIJ.

Translation.

In compliance with the wishes expressed by some of our readers it has been decided to print a Dutch text which students qualifying for their A. exam (and all others whom it may interest!) are invited to translate. No doubt this will tend to render the E. S. of greater practical utility for A-students.

Members of our staff will read and compare the paper work and it is intended to publish the best translation, with notes and observations on all the work sent in, in our next number.

With the exception of „De Drie Talen” there is no English journal which has attempted to do this, and in the nature of things „Drie Talen” addresses itself more exclusively to those students of English who have not yet got the L. O. Certificate. For our purpose we have chosen a piece of considerable difficulty, taken from Louis Couperus' novel „Extase.”

Envelopes marked “Translation” to be addressed to Mr. P. J. H. O. Schut, 54^a Diergaardelaan, Rotterdam.

Dolf van Attema was op zijne wandeling na den eten aangegaan bij de zuster zijner vrouw, Cecile van Even, op den Scheveningschen weg, en hij wachtte in den kleinen voor-salon, wandelend tusschen de rozenhouten meubeltjes en de vieux roze moiré cauzeuses met de drie, vier groote passen, waarmee hij de nauwte van het vertrekje telkens en telkens scheen over te meten. Achter de chaise-longue brandde op een onyxen zuil een lamp van onyx, onder hare kanten kap zacht gloeiend als een groote, zeshoekige lichtbloem.

Mevrouw was nog bij de jongens, die juist naar bed gingen, had de meid tot Van Attema gezegd en het speet hem zijn petekind, den kleinen Dolf, dien avond niet meer te zullen zien, hij had reeds even naar boven willen loopen om met Dolf in zijn bedje te stoeien, maar ook had hij zich aanstonds Cecile's verzoek herinnerd, dit toch nooit meer te doen: de jongen bleef uren wakker liggen na zoo een gedartel met oom. En hij wachtte dus nu, met een glimlach om die gehoorzaamheid, zijne schoonzuster af, steeds

metende den kleinen salon met zijn pas van een stevig, kort man, ineen-gedrongen en breed, niet jong meer en wat ivoorachtig kalend onder zijn kort, donkerblond haar, zijn oogen klein, vriendelijk en prettig blauw-grijs, zijn mond beslist flink, — al glimlachte hij ook — in het rossige gekroes van zijn korten Germaan-baard.

Een houtblok brandde met een paar kronkeltongen in het haardje van nickel en verguld, als een vuurtje van stille intimiteit, als eene vlam van discretie, in die schemeratmosfeer van, met kant gedekt, lampeschijsnel en intimiteit, discretie verspreidden ook door geheel het nauwe vertrekje iets als een aroom van viooltjes, eene nuance van viooltjesgeur, die school in de zachtheid der tinten van behang en meubelen, — flets roze moiré en rozenhout, — die hing in het hoekje der kleine rozenhouten schrijftafel, met hare enkele zilveren zaakjes om te schrijven en hare portretten in gladde, glazen Mora-lijstjes; een kleine, witte Venetiaansche spiegel daar boven.

Report A - Examinations 1918.

The *Staatscourant* of December 27, 1918, no. 301, contains the report of the A-commission for 1918. It was constituted as follows: Prof. Dr. A. E. H. Swaen, chairman; Mr. C. Grondhoud, vice-chairman; Mr. L. P. H. Eykman, vice-chairman; Miss B. C. Broers; Mr. J. A. Falconer, M. A.; Dr. P. Fijn van Draat; Dr. W. van der Gaaf; Mr. J. C. G. Grasé; Mr. J. F. Bense; Mr. R. de Boer; Mr. R. R. de Jong; Mr. H. Koolhoven; Dr. E. Kruisinga; Mr. M. G. van Neck; Mr. H. Poutsma; Mr. J. H. Schutt; Mr. W. A. van Dongen; Mr. J. J. van Rennes.

The written part of the examination was held at The Hague on July 10. The oral examination lasted from July 27 till August 16. The following tables give the numbers of candidates and the marks obtained.

Gevraagde akte van bekwaamheid.	Candidaten.	Aantal van hen die					
		zich hebben aangemeld.	niet zijn opgekomen.	niet zijn opgekomen voor het mondeling gedeelte.	het geheele examen hebben afgelegd.	zijn afgewezen.	zijn toegelaten.
Akte van bekwaamheid A voor schoolonderwijs in de Engelsche taal, ingevolge art. 4 der wet van 25 April 1879 (<i>Staatsblad</i> n ^o . 87).	Vrouwelijke	130	1	18	111	73	38
	Mannelijke.	84	5	13	66	48	18
	Totaal .	214	6	31	177	121	56

Candi- daten.	Aantal malen dat is toegekend het praedicaat.	Schriftelijk.		Mondeling.					
		Paraphrase.	Vertaling in het Engelsch of opstel.	Spraak-kunst	Taaleigen en woorden- schat.	Vaardigheid.	Klankleer.	Uitspraak.	Theorie van opvoeding en onderwijs.
Vrouwe- lijke.	5. zeer goed	0	0	1	1	0	1	0	0
	4. goed	0	8	5	6	6	8	6	0
	3. voldoende	0	55	43	31	67	34	63	46
	2. onvoldoende	1	57	57	68	36	60	42	16
	1. slecht	0	9	5	5	2	8	0	3
Manne- lijke.	5. zeer goed	0	1	0	0	0	0	0	0
	4. goed	0	5	3	3	4	1	3	0
	3. voldoende	0	32	29	19	17	25	31	20
	2. onvoldoende	1	32	30	34	41	34	32	9
	1. slecht	0	9	4	10	4	6	0	0

„Uit deze tabellen blijkt, dat ruim 29 % van de vrouwelijke en bijna 23 % van de mannelijke kandidaten, gemiddeld bijna 27 % van hen, die aan het schriftelijk examen deelnamen, de akte verwierven.

De uitslag was weder minder gunstig dan het vorige jaar. Ook deze Commissie wijt den achteruitgang aan de tijdelijke onmogelijkheid om naar Engeland te gaan. De gevolgen dezer onmogelijkheid uitten zich, zooals ook de vorige Commissie reeds heeft medegedeeld, in de vertaling, het taaleigen, de vaardigheid en de uitspraak.

Van de vrouwelijke kandidaten kregen er na het schriftelijk gedeelte 19 bericht, dat haar kans op slagen zeer gering was; 5 harer die zich toch aan het mondeling gedeelte onderwierpen, werden afgewezen. Bij de mannen waren er 14, die bericht kregen. Twee kwamen toch op voor het mondeling gedeelte en werden afgewezen.

Wat de schriftelijke vertaling in het Engelsch aangaat, meent de Commissie te moeten opmerken, dat de woordenschat van sommige kandidaten al zeer klein was. De Engelsche woorden voor *weegschaal*, *geelkoper*, *porselein*, *moed*, *zorgen*, *volkrijk*, *drempel*, *welvaart*, *vlinder*, *zich iets aantrekken*, enz. schenen velen geheel onbekend. Daarom raadt ook deze Commissie toekomstigen kandidaten aan, veel goed modern Engelsch proza met verstand te lezen.

Ook moeten de kandidaten phonetische transcripties beter leeren, zooals die voorkomen in Sweets Primer of Spoken English of Elementarbuch; in Laura Soames; in Daniël Jones etc., opdat zij hunne eigen uitspraak, die doorgaans wel iets te wenschen overlaat, voortdurend kunnen controleren door vergelijking met die van bekende autoriteiten.

Nog heeft het deze Commissie getroffen, dat zowel het schriftelijk als het mondeling gedeelte van het examen van zeer vele kandidaten blijk gaf, dat het hun aan de noodige algemeene ontwikkeling ontbrak, die voor een toekomstig leeraar (leerares) Middelbaar onderwijs zoo onmisbaar is. Herhaaldelijk kwam het voor, dat de candidaat geen woord Fransch of Duitsch kende. Dat dit een ongewenschte toestand is, behoeft nauwelijks te worden gezegd, en de Commissie zou het een groote verbetering achten, indien er

evenals bij het lager onderwijs geschiedt, een waarborg geëischt kon worden van de kandidaten voor de akte A (Middelbaar onderwijs), waaruit bleek, dat bij de(n) candidaat een basis van algemeene ontwikkeling aanwezig was.

Voor de Commissie dit verslag eindigt, wenscht zij Uwe Excellentie mede te deelen, dat ook zij meent, dat het overweging kan verdienen, van alle kandidaten voor de akte A (Middelbaar onderwijs) examengeld te vorderen, zooals het geval is bij de akte Lager onderwijs. Ook deze Commissie meent, dat dit ten gevolge zou hebben, dat een aantal lichtvaardige aanmeldingen, die de examens verlengen en het Rijk daardoor groote kosten veroorzaken, achterwege zouden blijven."

Pass List B-Examinations 1918.

23 December.

Miss A. A. D. Corea, Ubbergen; Miss F. E. Idzerda, Baarn; Mr. H. J. van der Meer, Den Haag; Mr. H. de Groot, Amsterdam.

24 December.

Miss A. Broertjes, Maarssen; Miss H. L. Nolthenius de Man, Den Haag; Miss H. Barger, Haarlem; Miss M. M. C. Von der Möhlen, Sloten; Mr. Th. G. Derksen, Den Haag.

27 December.

Miss M. F. Mees, Miss M. Hissink, Miss R. Ricardo, Mr. J. K. H. Bremeke, Mr. W. van der Straaten, all Amsterdam; Mr. L. E. de Vries, Middelharnis.

28 December.

Miss I. Bonebakker, Miss J. Korteling, both Amsterdam; Miss J. H. M. Hanlo, Den Haag; Miss A. C. Liera, Haarlem.

30 December.

Miss M. A. Nijland, Den Haag; Miss J. P. C. van Schaick Avelingh, Amersfoort; Miss A. M. Bos Janszen, Groningen; Miss R. P. C. Brugsma, Miss E. des Amorie van der Hoeven, both Amsterdam.

The numbers of candidates who entered, passed and failed may be seen in the following table.

Gevraagde akte	CANDIDATEN	Aantal van hen die							
		zich hebben aangegeven.	niet zijn opgekomen.	niet zijn opgeko- men, mond. ged.	zich terugtrokken vóór 't opstel.	zich terugtrokken na 't opstel.	het geheele examen hebben afgelegd.	zijn afgewezen.	zijn toegelaten.
B. Midd. Ond.	Vrouwen	29	0	0	3	4	22	4	18
	Mannen	17	0	0	2	2	13	7	6
	Totaal	46	0	0	5	6	35	11	24

Vereniging van Leraren in Levende Talen.

It is probably unknown to a good many of our readers that we possess an association with the same objects as the French *Association des professeurs de langues vivantes* and the English *Modern Language Association*. The chief of these objects are:

- (1) to raise the standard of efficiency in the teaching of modern languages (both Dutch and foreign) and to promote their study in the Universities;
- (2) to provide means of communication for students and teachers of these languages, both by meetings and by publishing a journal.

In the five or six years since the foundation, meetings have been held once or twice a year, both general meetings and meetings of 'sections' (Dutch, French, German, and English.) Interesting discussions have taken place, and some of these have afterwards appeared in periodicals, the *Nieuwe Taalgids*, a.o. The periodical of the Association, *Berichten en Mededelingen*, at present appears four times a year, and is of special interest to students of English, both on account of the articles, the great majority of which have up to now been on English subjects, and of the *Vragen en Mededelingen* where members put questions on difficulties they meet with in their reading, often successfully.

The list of members of the Association contains some three hundred names, more than ninety of whom are 'English' members. The membership is open to those who are qualified to teach in a secondary school. Annual subscription f 1. Members receive the *Berichten en Mededelingen* post free. Secretary Drs. J. Ruinen, Torenlaan, Bussum.

Going to England.

It is to be expected that as soon as communications will be definitively restored, there will be an exodus of Dutch students wishing to go to England. Some will want to stay with English families, others follow a University holiday course, others again try to find a means for longer residence abroad by applying for situations in schools. It is suggested that co-operation between students might greatly help them to find what they require, and the editors of *English Studies* are prepared to bring such co-operation about, *if sufficient support is given to the scheme.*

Subject to this condition, we propose:

1°. To draw up a list of English families willing to take Dutch students as paying-guests. Readers of *English Studies* are requested to send in names, addresses, terms and other particulars of families that they can recommend. Those wanting addresses may then obtain them from us.

2°. Similarly, a list of vacancies in English schools open to foreigners. Those contemplating to apply for such vacancies are requested to send in their names. If a sufficient number is forthcoming, we will enter into communication with the educational agencies and authorities.

3°. To publish all particulars of holiday courses and other facilities for studying in England that may come under our notice.

Correspondence relating to this scheme should be addressed to Mr. R. W. Zandvoort, Eefde (Geld.) In our next number we shall announce whether it has received sufficient support to make it worth carrying out.

* *

After writing the above we were informed by Prof. Walter Ripman,

Director of Holiday Courses in the University of London, that that University intends to hold a Holiday Course in English for Foreigners (allied and neutral countries) from July 25 to August 20. As in the eleven courses held from 1904 to 1914 much attention will be given to phonetics, even more than previously.

Further particulars will be found in our next issue.

Questions.

We are prepared to insert questions on English subjects sent in by our readers. Replies by those able to supply the information wanted will be published in the number next following, if possible in the same.

Books.

Students desirous to sell or purchase books may avail themselves of our space, for which a charge will be made of 10 cents for each book, to be forwarded in stamps.

Notes on Modern English Books.

I. LAFCADIO HEARN: INTERPRETATIONS.¹⁾

The genesis of this very valuable book is somewhat uncommon. Lafcadio Hearn (1850—1906) who, during some years, delivered lectures on English literature in the Imperial University of Tokio, never thought it worth while to collect them in a volume; it is even said, that he was so careless of the manuscripts and notes, that they got mislaid and lost a short time after the lecturing hour. Fortunately, however, some painstaking and intelligent Japanese students looked after Hearn's intellectual property with more solicitude than he himself had cared to do. They took down almost all he said and with the aid of their notes and indications the book under consideration was composed and printed after the lecturer's death. With such success have these students acquitted themselves of their delicate task, that the peculiar beauty and lucidity of Hearn's style, which is a feature of his other works, has also been preserved in most parts of this posthumous publication.

The value of the book lies in the author's keen insight into matters literary and philosophical, his acute, original observations and his sincere enthusiasm. What particularly distinguishes the work from others of the kind is the circumstance, that Hearn designed these lectures for foreigners and that for a race so entirely different from the English as the Japanese. He is thereby led to look at various questions from another standpoint than the one usually taken by the British-born critic. He tries to explain to his

¹⁾ Lafcadio Hearn, *Interpretations of Literature*, 2 vols., small royal 8 vo. Wm Heineman, London, 1916, 30/- net.

pupils all that is peculiarly English or Western in the works of the authors treated and in the main currents of English, and incidentally of European, literature and civilisation. Only once has the nationality of his audience necessitated a discussion that may seem somewhat superfluous to the Western reader viz. that about the pre-eminence of the sentiment of love in European literature and our well-known, highly cultured courtesy towards the fair sex, which appear to be matters of the greatest wonder to a Japanese and very difficult for him to appreciate. All the other questions, however, on which Hearn touches in the course of these lectures are of universal significance and his very personal treatment cannot fail to interest the student and lover of English literature. There is e.g. the difference between classicism and romanticism, a question on which so much hinges as to make some knowledge of it of almost paramount importance for a right understanding of literature and art in general. However much may have been written on it, Hearn manages to throw some new, surprising light on the question by his original method and his desire to make the matter perfectly clear for his foreign audience. The following remarks detached from his discussion, may show the originality of his thought and will perhaps induce our readers to make themselves acquainted with his entire argument:

"When classicism returns after a long period of romantic triumph, it never returns in exactly the same form. So too we find romanticism gaining strength by each defeat."

"The classical tendencies I think of as painfully necessary."

"Romanticism aims to develop personality; to develop the individual rather than to develop any general power of literary expression."

"It will evidently be almost a duty of every lover of good literature to help a classic reaction."

Again — there is the word "mysticism", a tricky and evasive term, slightly overworked of late. We are all familiar with it, yet how many could give an exact and definite account of its meanings? Hearn, never content with a more or less vague notion, clearly defines the term, before he uses it in connection with Blake. Such instructive discussions are numerous in this book.

In his criticism the author generally strikes a personal note, being evidently of one mind with Walter Pater, who in his famous collection of essays, called: "The Renaissance" defines the function of the critic as follows:

"What is this song or picture, this engaging personality presented in life or in a book to *me*? What effect does it really produce on me? Does it give me pleasure, and if so, what sort or degree of pleasure? How is my nature modified by its presence and under its influence? The answers to these questions are the original facts with which the æsthetic critic has to do."

Hearn does not confine himself to strictly literary matters, but very often deals with the kindred subjects of morals and philosophy, holding that:

"To have a philosophy of life is the prime requirement, if one would understand literature."

Of course he does not pretend to building up a regular system, nor does he try to expound the doctrines of ancient or modern philosophy here, but quite popularly he introduces his own outlook on life — influenced by Herbert Spencer — whenever he thinks this conducive to a better understanding of some literary question, and very often with brilliant results.

This connoisseur of refined taste, impulsive, enthusiastic, but always governed by common-sense, takes us over a great part of the field of English literature; a charming guide, now talking cursorily, now stopping a little longer to speak in detail of his sympathies, but always interesting, always

provocative of reflection. We may specially mention the attractive chapters on the Romantic poets, the precursors of Romanticism, the great novelists; the interesting pages devoted to "society verse", "prose-poetry", the domestic novel, to R. L. Stevenson and Matthew Arnold and Sartor Resartus; more attention than usual is also paid to "minor men" who are often neglected, though some knowledge of their personality and works will greatly contribute to the thorough comprehension of a period. The quotation of a few more characteristic passages may illustrate — however imperfectly — the trend of Hearn's literary opinion:

"Books written for a moral purpose are nearly always inartistic and unsatisfactory... Great moral stories are stories that have been written for art's sake."

"Poetry is something that should stir our emotions or make us think new thoughts; whatever can do neither may be very good verse, but not poetry."

"The mistakes of a great poet, like Keats, have more literary value than the corrections of his critics."

"I should say that the highest form of art must necessarily be such art as produces upon the beholder the same moral effect that the passion of love produces in a generous lover."

"When art has not the effect — to make us feel more kindly to our fellowmen, more unselfish in our actions, more exalted in our aspirations — it is often because the nature of man is deficient, not because his art is bad."

"The man who cannot find honest pleasure in little things never can be happy and never can do anything really great in literature or in art... Indeed it is the very greatest minds that seem to be able to find supreme pleasure in little things."

"Common truths seldom strike our minds forcibly until they are presented to us in some relation to human pain."

A regular scientific text-book "Interpretations" is not; neither could it serve as primer or introduction. It presupposes a certain knowledge of literary history to be fully enjoyed and is largely concerned with the æsthetic side of criticism, but as a change after the usual handbooks the student will find it exceedingly instructive, while it makes delightful reading for every one who cares for English literature.

A. G. v. K.

Reviews.

PROF. DR. R. C. BOER, *Oergermaansch Handboek*. Haarlem, Tjeenk Willink & Zoon, 1918. XVIII en 321 blz. 8°. f 7.— geb. + 15 % crisistoelag.

I am glad that in the very first number of our new or rather rejuvenated periodical I may introduce to the English students a book for which a great many of us have been on the look-out for several years. I have more than once been present at an auction of second-hand books, at which there was quite a scramble among English and German students for *Streitberg's Urgermanische Grammatik*. The old edition had long been exhausted, and a new one seemed never to come. — Now at last we have a new Streitberg and, what is more and what we are proud of: a better one and a Dutch one. I cannot tell you many details about the new-comer, I can certainly not write a "recensie" as I have been asked. First because any regular criticism,

such as a Dutch "recensie" is wont to contain, lies far beyond my competency; and secondly because I received the book only a few days before this number was going to the press, and so I have done little else but turn over the leaves. This much, however, I can say from my casual acquaintance: — it tackles many of the questions that will agitate the minds of students worrying over their Old English; in these matters the writer is an authority second to none; and it follows, as the night the day, that this is a book which every student wants. — If any one demurs to its indifferent paper and its high price, let him blame war-time conditions and not the publisher. And if the style.... but I am not now going to write a "recensie". — In one of our next numbers I hope to revert to the subject.

H.

FR. A. POMPEN.

E. KRUISINGA, *An Introduction to the study of English sounds*. 2nd edition. (128 p.p.), Kemink, Utrecht. f 1.90.

This book needs no lengthy recommendation of ours, being already well known to our readers. It differs from the first edition (1914) in that a connected phonetic text (why such a short one?) has been added. Mindful of Sweet's dictum ¹⁾ the author has made things clear by starting from Dutch, an entirely new departure.

The text is singularly free from misprints. We only came across [e] for [ə] on p. 27 § 88, [waft] for [wa:ft] on p. 47 [kɔmreid] instead of the more usual [kɔmrid] (Jones, Murray). The exercises at the end, partly in phonetic notation, partly in the ordinary spelling, as well as the series of questions asked at the L. O. Exam. cannot but prove acceptable to students.

In everything that we ordinarily expect of a book on English pronunciation it inherits the superiority of the author's "Sounds of English", from which it is adapted.

S.

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Cambridge Readings in Literature. Edited by GEO. SAMPSON. Book II. With 20 illustrations. Library edition 5/- net, cheaper editions at 4/3 and 3/6. Cambridge University Press.

Each book of the Series forms a very attractive volume, containing a good deal of copyright matter from modern and contemporary authors and many illustrations, to which special care has been given. In Book II, for example,

¹⁾ "The only sure basis of a knowledge of sounds in general is a thorough practical command of a limited number of sounds — that is those which are familiar to the learner in his natural pronunciation of his *own language*".

²⁾ It is our intention to give in each number a list of books on English subjects published during the two preceding months. Owing to the short time available for preparing this first instalment, it is, perhaps, not yet quite complete and uniform. Publishers will greatly oblige us by sending us data of all new books on our subjects, *together with the books themselves for review*. The works mentioned above include some issued in the autumn and summer of 1918.

the illustrations include reproductions of pictures by William Straug, William Hyde, as well as earlier British and Foreign artists, while among the passages selected are extracts from contemporary writers such as Hilaire Belloc, Arnold Bennett, and Henry Newbolt.

Books III and IV nearly ready.

The Springtide of Life. Swinburne's Poems of Childhood. With a Preface, by ARTHUR RACKHAM. Heineman 10 s. 6 d. (Reprint)

Pearl. An English Poem of the XIVth century reset in Modern English by Prof. I. GOLLANCZ. Geo. W. Jones. 25 s. (Reprint)

Pearl. A poem of consolation rendered into modern English verse from the Alliterative Poem of 1360-1370 from the unique Cotton MS. Nero A.X. + 4 in the British Museum, with an Introd. and Theological Critique, by DR. ERNEST J. B. KIRTLAN 125 pp. Ch. H. Kelly. 2 s. 6 d.

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LETTERS, BIOGRAPHY.

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¹) To appear in our next number.

Remarks on the Study of Literature.

It is a curious fact that the aims and methods of the study of literature are still strangely misunderstood by numbers of students. Many years ago the professional study of English literature consisted in mastering the contents of certain "masterpieces" with random critical comments and a vast amount of biographical detail. During the last twenty years or so, it has been the fashion to apply "objective" methods to the study of literature; to regard a work of art as a scientist regards a mineral or a sea-urchin — without any reference to one's private taste or feelings, that is to say. The principles of this mode of study are familiar to the reader from the preface of Moulton's book on Shakspeare and M. Renard's admirable volume. Both the older and later way of dealing with literary subjects reveal an utter inability to tackle works of art as such. For a work of art appeals to what, for lack of a better psychological term, we are wont to call *imaginative sensibility* and not primarily and, in many cases, not at all, to the intellectual faculties. To be acquainted with the vicissitudes of an author's life may help us in understanding how a poem or a novel originated; a good deal of scientific criticism is serviceable in appreciating the construction and technical detail, but when all is said and done, it is the impression of a work of art on our "soul" that we are concerned with and, unless the critic is something of a poet himself, the chances are that he misinterprets his subject or obliterates the more delicate pictures of the mind's eye. It requires more than a little self-confidence in a young fellow to preserve his impression of such a poem as Thomson's *Winter*, an impression made up of a number of the most subtle and impalpable imaginative sensations — a sense of vast ærial spaces through which dark and fantastic clouds are sailing, of the majestic energies of natural forces, of the nameless wonder of falling snow, of the loneliness and dreariness of the Scottish hills, penetrated with mystic silence — all of which and more are conveyed by the poet's sonorous blank verse; it requires much self-confidence to keep this impression intact, when confronted by some authoritative judgment about "Thomson's bombastic diction". It is natural that a writer who lacks the finer sensibilities turns to mere analysis and furnishes extraneous matter to conceal his bluntness; nevertheless to the youthful mind he is a danger. No one dreams of turning to Daubigny's biography after admiring one of his magnificent *nocturnes*; no one would be grateful for information as to the size of his brushes, his peculiar mode of blending umber, and chinese white and cobalt. To the ordinary gallery visitor such facts are not only of little importance, but they would divert his attention and hinder his enjoyment. Now it is true, of course, that most literary products have an element that is wanting in great pictorial art: thought, ideas; but even these should be approached rather through the heart than through the mind: that is to say the emotion an idea calls forth is of greater value in a work of art than its philosophical importance. But moods and feelings, the higher emotions generally, are elusive things, not at all fit to be dealt with in cram-books; very puzzling material for the examiner. Many students of vigorous understanding, with a turn for linguistic research are absolutely devoid of poetical feeling and that vaguely defined but very real gift of artistic intuition which are indispensable to the study as to the practice of the arts. These men in course of

time take their certificate and are entrusted with the education of many generations of boys and girls in the rudiments of literary "taste". The master himself is rather puzzled by poetry; he dislikes, perhaps, somewhat despises it. His own training has done little or nothing to make him love or, in the proper sense, master the delicate and vastly important subject; and he either bores his pupils or overwhelms them by a mass of undigested scientific criticism. Considering how little can be done under the present circumstances to develop the latent artistic sense of our pupils at an age which may prove decisive as to these matters, this state of affairs is truly deplorable.

Let us never forget that the literary artist and especially the poet in their way strive to do exactly what a musician effects by means of sound. That is to say: call forth a variety of emotions, moods, feelings. The writer presents pictures not to our physical sight but to the imagination. His music is heard, but not in the world of sense. A judicious study of the art of writing cannot do harm. It is a subject apart and may be full of interest. But it can never replace the study of literature itself. This study is really not study at all in the accepted sense of the word, but simply a training of these enigmatical organs of the soul to which I referred above. And the student will educate these organs exactly as he educates his senses: by practice. He will strive to become an expert in introspective observation. What he has to do is in the first place to steer clear of handbooks and critical articles and to devote himself to his inner reactions. He will find them to be of various sorts. He will become aware of feelings which we ordinarily describe by saying a poem is "dull" or "interesting"; certain passages by recalling incidents of his own life may cause him to feel hopeful or depressed; they may make him angry or gay. As time goes on he will recognize these feelings as personal and therefore not inherent in the poem before him. They may continue to be the cause of great and perfectly legitimate enjoyment to him, but they will not help him in understanding poetry itself. Hidden under this crust of "subjective" emotions he will discover others (and it is really doubtful whether we can call them emotions) which proceed from the imaginative pictures themselves, for even the simplest of these, mere shapes and colours (a square, a circle, yellow, purple) are accompanied by specific "feelings" which the student learns to recognize before long. When he has arrived at this stage, he will find no more names at his disposal to describe his sensations. Here analysis ceases to be a mental process and becomes pure emotional discrimination. A single example will show the reader that this introspective discipline, far from being arid intellectualism as it must seem on paper, really gives the most refined artistic pleasure.

I propose to give this example in the next number.

FRITS HOPMAN.

Free Adjuncts.

It is a familiar experience of students of language that distinctions made on the ground of difference of meaning or function are often difficult to maintain. Dutch students, especially, are familiar with this difficulty because the absurd system of spelling adhered to by the majority of writers of Dutch

often makes the spelling of a word depend upon its function in the sentence. Among those difficulties one of the most important is the distinction between adverb adjuncts and predicative adjuncts. In the sentence *Vrolik kwam hij op ons toe*, it is possible to call *vrolik* an adverb adjunct, but also a predicative adjunct. There is no such difficulty when the two adjuncts are distinguished by their form, adjectives being considered as predicative adjuncts, adverbs as adverb adjuncts. Thus we may call *happily* an adverb adjunct in *They lived happily ever after*. But in reality the form does not decide anything at all. For there is nothing to prevent an adverb like *happily* from being a predicative adjunct. In fact we find the verb *to live* construed with adjectives in quite the same meaning, at least in earlier English:

Old Mr. Ellingford, though he lived *close*, known to be immensely rich. S. Green, *Reformist* (1810). ¹⁾

We will live *happy* ever after. Thackeray, *Pendennis*, I. ch. 21. ²⁾
Sometimes the two forms are combined:

The inhabitants live very *easie and happily* in all these four provinces. J. T. Phillips, *Thirty-four Conferences* (1719) ¹⁾

When the adjunct is formed by a noun (with a preposition or without) the attempt to distinguish between predicative and adverb adjuncts by the form of the adjunct is out of the question. Sometimes, too, it may also be doubtful whether we are dealing with a predicative or with an adjective adjunct. In the following discussion on a special class of adjuncts, though most of these are predicative adjuncts, no attempt will be made to exclude adjective or adverb adjuncts. Some of the quotations are undoubted examples of adverb adjuncts.

It may be useful to remind the reader that predicative adjuncts occur in English in three ways:

(1). as adjuncts to a subject: *he is very ill*.

(2). as adjuncts to an object: *I consider his condition precarious*.

The passive construction of these verbs, produces what may be considered as a special case of the function mentioned in 1.

(3). as adjuncts qualifying the verbal predicate as well as a noun: *We found him in a deplorable state of neglect*. — *He was found in a deplorable state of neglect*. — *They beat him black and blue*.

It is especially the predicative adjuncts of the third class that show peculiarities that seem to be worth discussion. For they show a peculiarity that *formally* distinguishes them from the others: they are often separated from the rest of the sentence by a clear pause. As far as I know they are not provided with a special name; I propose to use the term *free adjuncts* in this article. ³⁾ The following quotations illustrate the use that is made of these in living English.

1. *An active politician*, Moore devoted many years to the support of the Whig party in the House of Commons. Whibley, *Thackeray* p. 3.

2. *The work of a distinguished French historian*, this article has been translated for publication in "The Round Table". *Times, Lit. Suppl.* 14.9, '16 p. 435.1.

3. Never assuming superiority, he was obliged to yield. *No orator*, he addressed any company with effect. *No student*, he seemed to be intuitively aware of the merits of any book of mark. *ib.* 19.10, '17 p. 851.4.

¹⁾ Oxford Dict. s.v. *live* v.

²⁾ Poutsma I, p. 223.

³⁾ This name seems, for various reasons, preferable to *independent* adjuncts, the term used in my *Handbook*.

4. *A Christian it would seem*, but certainly nurtured on the precepts of Plato and the Stoics, Boëthius turned in his extremity to these teachers for reassurance in his doubts. Davis, *Medieval Europe* p. 34.

5. *Not much of a talker in general*, to-day her tongue was marvellously loosened. Peard, *Madame's Granddaughter* (Tauchnitz p. 82).

6. *The son of a Stratford burgess, who had married the daughter of a wealthy farmer*, William Shakespeare (born about April 20, 1564) grew up to manhood in his native place. Herford, *Shakespeare* p. 10.

7. *Shy, reserved, and proud*, I would have died rather than have breathed a syllable of my secret. Mark Rutherford, *Autobiography* p. 50.

8. *Sympathy or no sympathy*, a man's love should no more fail towards his fellows than that love which spent itself on disciples who altogether misunderstood it. *ib.* p. 25.

9. The young cavalier perused that letter again in memory. *Genuine, or a joke of the enemy*, it spoke wakening facts to him. Meredith, *Evan Harrington*. ch. 18 p. 184.

10. Like all craftsmen of the kind, he is at the mercy of his material, which, *abundant enough in some respects*, is disappointingly scanty where the matters most provocative of curiosity are concerned. *Times, Lit. Suppl.* 12.10, '16 p. 488.2.

The relations of the adjunct to the rest of the sentence are various. Sometimes it is one of cause (as in no. 1 and 7), or concession (as in no. 3, 5, 10 perhaps also 4,7); of concession with an alternative *or* in 8 and 9. In other cases (as in no. 2 and no. 6) the relation is very vague; indeed we may often say there is no relation at all, at least no more than there is between two successive sentences in a discourse, or between two sentences coordinated by *and*. It seems also that the adjunct in this last case is more closely connected with the noun, to the exclusion of the predicative verb, so that it seems to be an adjective-adjunct rather than a predicative adjunct.

The free adjuncts may also have the form of an infinitive or a participle. Some quotations with the infinitive may precede a discussion of this use. The use of the participle is too well-known to require illustration.

1. You can't say any one would ever know *to look at us*. Anstey, *Vice Versa* ch. 2.

2. Charles (II), to do him justice, desired toleration in the interest of the Puritan as well as of the Roman Catholic nonconformists. Wakeman, *Introduction to the History of the English Church* (8th ed.) p. 385.

3. One would think, *to hear them talk*, that England is full of English traitors. *Times, Lit. Suppl.* 20.1, '16, p. 25.2.

4. *To say truth* she did not know in the least..... Galsworthy, *Freelands*, ch. 14 (Nelson's Continental Libr. p. 162).

5. Everybody looked at mother, *to hear her talk like that*..... Blackmore, *Lorna Doone* (Everyman) p. 68.

6. *To be honest*, I do not believe in fretting too much over a piece of writing. Benson, *Thread of Gold*.

7. This relation of man and lord we find in all parts of the social structure. *To start with* it is a relation into which men enter voluntarily. Maitland, *Constitutional History*, p. 148.

The question naturally suggests itself: when the infinitive is used, when the participle. The answer seems to me to be that it depends in the first place upon the kind of relation that is to be expressed to the rest of the sentence. The participle often (exclusively?) expresses cause or reason, time, or a vague relation that may perhaps be denoted by the vague term:

attendant circumstances. ¹⁾ The free infinitive, on the other hand, seems chiefly to denote condition or purpose. It may also be of importance that the free infinitive generally has the character of an *adverb* adjunct.

It is to be noted further that the relations expressed by the free infinitive or participle are not identical with the relations expressed by the noun or adjective as a free adjunct. Concession, in particular, is never expressed by the participle ²⁾ or infinitive.

In many cases the connection between the free adjunct and the rest of the sentence is indicated by a conjunction. The use of *as* (*As a child, he used to*) is too well-known to need any illustration, but it may be useful to remind the reader of it in this connection.

1. *As if in response to this appeal*, the leading newspapers have begun to express themselves as plainly as possible in favour of radical changes in the Government. *Times Weekly Ed.* 26.1, '17 p. 70.2.

2. Yet, so introspective was the age in which he wrote, that, *as if unconsciously*, he had made them, in his first description, hardly less than studies of social environment and character. *Camb. Hist. of Engl. Lit.* IX p. 52.

3. *However excellent the work of the individual*, it is isolated; it bears little or no relation to the work of other individuals. *Athenaeum*, 28.8, '15 p. 142.

4. *However self-confident*, Tod Sloan tells some stories against himself. *Athen.* 11.9, '15 p. 173.2.

5. This is true; but, *if an explanation*, it is certainly no excuse for the choice. *Camb. Hist. of Engl. Lit.* XII. p. 172.

6. *When a child*, I was permitted to handle on Sunday certain books which could not be exposed to the more careless usage of common day. Gissing, *Private Papers of Henry Ryecroft*. V.

7. Sheldon, *when bishop of London*, began at once the repair of St. Paul's... Wakeman, *Introduction* p. 395.

8. *Though rather shy and distrustful of this new acquaintance*, Rip complied with his usual alacrity. W.-Irving, *Sketch-Book*.

9. *But whether considered with awe, or mocked, or summarily dismissed*, the examiner is loved by none. *Times Ed. Suppl.* 11.7, '18 p. 293.2.

10. *Whether small or great*, the town was a phenomenon sufficiently unfamiliar to vex the soul of lawyers reared upon Teutonic custom. Davis, *Medieval Europe* p. 215.

It is sufficient to give one illustration of a connecting relative pronoun in in these adjuncts.

Whatever the immediate result, there can be no doubt that the dispute has raised issues which can no longer be ignored. *Daily News.* 27.2 '12.

On comparing these sentences with those at the beginning of this article, it will be seen that the conjunctions are chiefly used when a relation must be expressed that is not suggested by the free adjunct without any connecting word. It appears that *concession* can be expressed in both ways (see no. 9 and no. 10); note however that the alternative *or* is used in both cases. In no. 8 it could not be spared because its absence might suggest a causal relation. It seems to follow from this and other examples that the causal relation is the primary one.

The infinitive and participle are also used with conjunctions; the gerund has a similar function after prepositions. A very few illustrations may suffice.

1. *As if to justify this illusion*, we incline to isolate it. *Times Lit. Suppl.* 26.10, '16 p. 505.2.

¹⁾ For examples arranged according to this classification see my *Shorter Acc. & Synt.* § 417.

²⁾ The three examples adduced by Poutsma I, p. 731 are not convincing.

2. When her husband had set forth, Amy seated herself in the study and took up a new library volume *as if to read*. Gissing, *New Grub Street* ch. 6.

3. They were unlike, *as though recognizing* the difference between them by the circumstances of their births. Galsworthy, *Man of Property*, ch. 7.

4. *While possessing* nothing like the genius of Plato, more truly a child of his age is Isocrates. Goodspeed, *Hist. of the Ancient World* p. 196.

5. Mr. Ashton would look with plaintive inquiry into Mr. Gibson's face after some such speech, *as if asking* if a sarcasm was intended. Gaskell, *Wives and Daughters* (T.) I ch. 4, p. 61.

6. *On entering* the amphitheatre, new objects of wonder presented themselves. W. Irving, *Sketch-Book*, p. 40.

7. *On waking*, he found himself on the green knoll whence he had first seen the old man of the glen. *ib.* p. 41.

The infinitive in these examples expresses purpose. Between the participle and the gerund there is no clear distinction sometimes: when the gerund is used a participial construction with *when* would also be possible.

Perhaps it is here the best place to draw the reader's attention to a construction that seems closely related to the one discussed up till now. A few examples will be more useful than a theoretical analysis.

1. The crop is of immense value, *forming as it does* the staple export of the southern States. *Times*.

2. The fourth volume, *covering as it does* the usual allowance of five plays, now brings the number up to twenty, out of the entire fifty-two. *Athenaeum* 14.12, 1912 p. 739.1.

3. A note on the event, from which a passage may be borrowed, *giving as it does* a lively idea of the great poet-novelist at home. W. Jerrold, *Meredith* p. 34.

4. To us, *familiar as we are* with political organisations extending over enormous territories, it is a mere matter of political convenience, whether a state extend over a few thousand square miles, or over a few hundred thousand. Gardiner and Mullinger, *Introd. to the Study of Hist.* p. 6.

5. In the first of these lectures stress was laid upon the essential distinction between the "law of the constitution," which *consisting (as it does)* of rules enforced or recognised by the Courts makes up a body of "laws" in the proper sense of that term, and the "conventions of the constitution," which *consisting (as they do)* of customs, practices, maxims, or precepts which are not enforced or recognised by the Courts, make up a body not of laws but of constitutional or political ethics. Dicey, *Law of the Constitution*. Lect. VIII, Sec. ed. p. 344.

7. The lectures cannot detract from Maitland's reputation; but must, on the contrary, if possible, enhance it, *showing, as they do*, that the profound student was also a brilliant populariser of knowledge. H. A. L. Fisher in *Preface to Maitland's Constitutional Hist. of England*.

The examples show plainly that the construction is used to make it clear that a relation of *reason* is intended. Note also that the combination (*as it does*, etc.) is felt to be an addition, so that it is put between parentheses or commas, as in the last two quotations.

We have a third form of the free adjunct when it has a subject of its own.

1. *The classic beverage within him*, he was once more able to look the world in the eye. Snaith, *Principal Girl* ¹).

2. But, *this apart*, the Conference will have much to do. *Times Weekly Ed.* 2.2, '17, p. 96.3.

¹ In my *Acc. & Syntax* this and the two following quotations should be transferred from § 758 to § 760.

3. *Turner apart*, perhaps no painter typified the art of water-colours in England to the past generation so completely as David Cox. *Times Lit. Suppl.* 28.12, '17, p. 642.1.

4. *But, the influence of early associations and personal feelings apart*, it would seem that the artists of the stage whom he most admired were not those of the highest type Ward, *Dickens*, p. 13.

5. *Henry dead*, the crown was seized by Stephen of Blois, to the exclusion, as we should say, of the Empress Mathilda. Maitland, *Constitutional History*, p. 60.

Sometimes the free adjunct with a subject of its own is connected with the rest of the sentence by *and*.

1. Of all the company of those days he himself alone seemed left, except Swithin, of course, *and he so outrageously big* that there was no doing anything with him. Galsworthy, *Man of Property* ch. 2, p. 28.

2. The marriage was what is called a good one: both full of frolic, *and he wealthy and rather handsome, and she quite lovely and spirited*. No wonder the whole town was very soon agog about the couple, until at the end of the year people began to talk of them separately, she going her way, and he his. Meredith, *Amazing Marriage* ch. 1, p. 4.

The infinitive is also used with a subject of its own (the absolute inf.), as well as the participle (the absolute part.).

In 1888 the interest on the greater portion of the National Debt was reduced from 3 to $2\frac{3}{4}$ per cent., *a further reduction to $2\frac{1}{2}$ per cent. to take place in 1903*. Gooch, *Hist. of our own time*. p. 13.

The absolute participle is so well-known that any illustration seems superfluous, but the following examples, showing a combination of the related and the absolute participle with a free adjunct consisting of other parts of speech may be worth quoting.

1. *Completely drenched, the track lost, everything in dense gloom beyond the white enclosure that moved with him*, Evan flung the reins to the horse, and curiously watched him footing on.... Meredith, *Evan Harrington* ch. 18, p. 185.

2. Oppressed with the heat, she had fallen asleep in an easy-chair, *her bonnet and open book upon her knee, one arm hanging listlessly down*. Gaskell, *Wives and Daughters*. (T.) I ch. 10, p. 163.

The difference between the absolute infinitive and the absolute participle is pretty clearly marked. The infinitive-construction refers to a future time, i.e. future with respect to the time thought of in the rest of the sentence. It is evidently identical with the use of the infinitive after *to be* (*We are to go back at six*). Hence the construction is frequent in wills (see an example in *Acc. & Synt.* § 240). The absolute participle is used in the first place, when no time is specially thought of, and secondly when the time is past or contemporary with that in the rest of the sentence.

The gerund is also used with a subject of its own in these free adjuncts. It is distinguished from other prepositional adjuncts with the gerund by requiring a possessive pronoun, whereas the others can be used with a personal pronoun (*to prevent him going back, to prevent his going back*).

1. *On his ascending the staircase* this feeling had deepened. Patterson, *Story of Steven Compton* p. 97.

2. Then suddenly, without a word of warning, *without my being in the least prepared for it*, she chucked me. *English Rev.* Sept. 1913, p. 200.

3. *On my opening the portfolio* it appeared that I had been there. H. James, *Daisy Miller* (T.) p. 247.

Resuming the results of our discussion we may state that

1. free adjuncts are often of a predicative nature, less often adjective or adverb adjuncts.

2. free adjuncts may consist of the nominal forms of the verb (infinitive, participle, and gerund) as well as nouns, adjectives and adverbs.

3. the relation between a free adjunct and the rest of the sentence, although often vague, differs according as it is a nominal form of the verb or another part of speech.

4. free adjuncts may show their relation to the rest of the sentence by conjunctions or relative pronouns.

5. free adjuncts may have a subject of their own.

Further investigation should aim at defining rigorously what relations can be expressed; in examining this question the parts of speech of the adjuncts should be carefully distinguished, and the exact function of the adjunct in the sentence should be settled, as far as possible. E. KRUISINGA.

Notes and News.

The Inns of Court. In the first number it was mentioned that the proposal had been made by a Royal Commission to establish a University of Law in London (p. 5). The *Educational Supplement* of *The Times* of Febr. 6 gives in its correspondence columns some information that will be of interest to our readers. We reprint them below, and only draw the reader's attention to the evident rivalry between the Inns of Court, representing the barristers who are anxious to preserve their own privileged position, and that of their Inns, and the Law Society which represents the less aristocratic solicitors.

AN IMPERIAL UNIVERSITY OF LAW.

Sir,—The General Council of the Bar recently announced in their Annual Statement for 1918 that they "are not prepared to support any scheme for the constitution of a National School of Law which would remove students intended for the Bar from the jurisdiction and control of the Inns of Court." This policy was affirmed at the annual general meeting of the Bar on January 17.

There seems to be a good deal of misconception as to the significance of this policy, and the fear has been somewhat widely expressed that the profession is opposed to the creation of a British School of Law. As there can be no doubt that there is a growing need for an Imperial School of Law, a school which would form one of the strongest links of Empire, it would be well if this misconception were removed. I take this statement merely to mean that the Bar as a whole is opposed to any policy which would involve the extinction of the personality of the Inns of Court and the disappearance of the invaluable educational system which has been created by the Inns. These ancient colleges of law, if I may use the term, represent an educational tradition not dissimilar to that possessed by the colleges at Oxford and Cambridge. In an Imperial School of Law, a legal university for the Empire, they would necessarily be most important constituent colleges and would of course, retain their educational, professional, and disciplinary privileges, which have played so noble a part in the development of a great profession.

To say that they have had periods of lapse, as in the days of Blackstone, is beside the mark. The same criticism can be levelled at all ancient institutions. To maintain the unique characteristics of the Four Inns would be, in my view, a necessary policy in the creation of an Imperial university, since the study of law loses its reality and law itself loses most of the power of growth if theory and the study of theory is divorced from practice and the study of practice. The greatest jurists of the world, whether we consider Holland or Germany, France, the United States or England, have been trained lawyers closely familiar with practice. There are exceptions, no doubt. Bentham and Austin were exceptions. but they would have been better and less dogmatic jurists had they been trained in the practice of the law. I do not, therefore,

believe that the refusal of the Bar Council and the Bar to sacrifice the Inns of Court means that there is any professional objection to an Imperial School of Law. The conception of a legal university is no new thing. It was the very democratic University of Bologna that dictated the principles of law to the feudal chaos of Europe. Something like hunger for a common law was partly satisfied by Irnerius and his successors. In the late Middle Ages the Inns of Court were regarded as a university which enshrined the Common Law of England. To-day there is a need, and not only an English need, for a university which shall once again attempt to satisfy that hunger for Law, national and international, which underlies our present discontents.

Lord Russell of Killowen, in his address of October 28, 1895, in Lincoln's Inn Hall traced part of the revival of legal studies during the nineteenth century in England and, following in the footsteps of Mr. Montague Crackanthorpe, advocated the formation of "the Inns of Court School of Law," with a Senate appointed by the Inns, the Crown, the Lord Chancellor, the Lord Chief Justice, the Universities of Oxford, Cambridge, London, and Manchester, and the Law Society. He insisted that the Inns should give the Law School their name, and paid a tribute to the educational efforts of these ancient societies. In an article published in 1898 he returned to the charge, and asked whether the best solution of the need for organized law teaching might not be "the formation of the Inns of Court into a great School of Law or Legal University."

The present policy of the Bar is not apparently opposed to such a consummation, but the developments of Imperial life and law which have taken place since 1898 make something larger necessary such as a central Imperial School of Law. Australia, Canada, South Africa are producing jurists of high rank. The universities of the Dominions, as well as of the United Kingdom, must help in the formation of an Imperial School of Law and place the experience of their law schools at the disposal of the new university. That university would find no system of law strange to its faculties, since the Empire applies almost every system of law known to history to the problems of its peoples. In South Africa to-day we are actually witnessing the mingling of the two greatest systems of Law that the world has known, the Roman and the English law. An Imperial University would have no limits to its possibilities in the regions of teaching, research, and practice, and the ancient Inns of Court would form the obvious centre of an institution designed to give trained lawyers, administrators, and judges to a great part of the earth.

J. E. G. DE MONTMORENCY.

Lincoln's Inn.

Sir,—I have read with interest Mr. De Montmorency's able letter on the subject of an Imperial University of Law. With much that he says I agree, but his view of the attitude of the Bar in reference to the establishment of a school is, I think, open to question. May I briefly recapitulate the efforts which have been made to establish the school, and refer to the attitude of the Bar on each occasion?

On March 1, 1892, Sir Roundell Palmer moved in the House of Commons two resolutions affirming the necessity of a National School of Law. The Attorney-General, Sir John Coleridge, opposed the resolutions, which were not carried. Shortly afterwards Sir Roundell Palmer became Lord Chancellor and introduced a Bill for establishing a School of Law, and this Bill, which was supported by the Law Society, was not welcomed by the Bar and was eventually withdrawn. The next effort was made by Lord Finlay, who introduced a scheme for a National School of Law, which was approved by committees of the four Inns of Court and the Law Society, who passed the following resolution:—

That the committees recommend to their several Inns of Court and to the Law Society that they join in a petition to His Majesty in the form approved by the committees for a charter for a School of Law in the terms of a draft charter approved by the committees.

The terms of the resolution were rejected by the Inns of Court and accepted by the Law Society. In his presidential address delivered on January 25, 1918, Mr. Garrett advocated a National School of Law. At the annual meeting of the Bar Council held on January 17, 1919, the following resolution was passed:—

That the Council are not prepared to support any scheme for the constitution of a National School of Law, which would remove students intended for the Bar from the jurisdiction and control of the Inns of Court.

The Law Society has always advocated, and still advocates, the establishment of an Imperial School of Law, open not only to the students of the Inns of Court and of the Law Society, but to students of the whole Empire— not such a school as that provided by the Council of Legal Education, which is confined to one section of the community.

Every one must be glad to receive Mr. De Montmorency's assurance that during all these years the Bar have been dissembling their love, and that they are not opposed to a National School of Law.

WALTER TROWER.

Law Society's Hall, Chancery-lane, W.C.

The English Clubs. In the last number of *The Student's Monthly* the then sub-secretary of the English Club at Utrecht put forward a proposal for "association between the different English Clubs in our country that work with studying purposes." The suggested arrangement included free admittance to each other's meetings and an occasional exchange of speakers; and the writer expressed her conviction that it would "serve to call forth a more vivid interest in club-life among the members".

Thus far the proposal has not led to any definite results. The idea seems to have prevailed that the two points that were mentioned exhaust the possibilities of the scheme; and since nobody was very anxious to attend the meetings of another club, and there were hardly any speakers to exchange, it has failed to engage the attention it so amply deserved. For it had great possibilities: it is perhaps the only way to instil new life into one or two of these clubs, whose condition even their most faithful adherents will hardly call flourishing. And if well managed it might enable the clubs to take in hand a most important part of their task — if not *the* most important — which up to now they have almost entirely neglected.

A perusal of the programme of the Amsterdam Club of the last three years reveals the astonishing fact that not once has there been an evening devoted to a discussion of study interests. The same holds true of the otherwise very varied series of meetings organised by the Utrecht Club in its first year; likewise of the one at Groningen, to judge from its reports. Whatever has been done of late years (and it is little enough) to vindicate the interests of A and B students in matters of curriculum, examination system and degree, has been the result of private initiative. So far from taking the lead in these efforts, the Clubs have not even given their assistance.¹⁾

We believe that this is one of the main causes of the indifference of many students to the Clubs and of the languishing condition of the older among them. They are not the official representatives of the A and B candidates, in the sense in which e.g. *Vereniging van Leraren* represents modern language teachers; and they never will be so long as they continue to neglect all practical matters, and deal with the remainder of their province in a half-hearted, unsystematic way.

During the last four years the impossibility of going to England has compelled us all to concentrate on study in our own country. This has been a very serious handicap; but it need have been less so if there had been an organisation for utilising all the opportunities that Holland has offered — and they have been considerable. The large numbers of British interned made it possible for Dutch people to get a very near substitute for life in England itself, and individually many students of English have known how to avail themselves of this advantage. If, however, a joint committee of the three clubs had undertaken the work of bringing the English student world as a whole in contact with British people in this country — by arranging for residence with English families, organizing conversation classes under

¹⁾ The solitary exception is the share which the A'dam English Club had in the attempt to obtain a reform of the B-examination in 1914/15. At Groningen it was a special committee that took the initiative.

the direction of competent British teachers, securing English 'Varsity men for their theatricals, etc. etc. — the inconvenience arising from the "temporary impossibility to go to England", which has become a stock-phrase in the examination-reports, might have been reduced considerably.

Again, what have the Clubs done, or what are they doing, to assist their members in going to England now that this is becoming possible, and to help them in making the most of the time they spend there — which many fail to do for want of necessary information? These are matters of immediate and practical use; and any organisation supplying these and similar wants would see its existence not only justified, but secured.

The future position of their members as modern language teachers and their present position as students is likewise totally ignored. Have the Clubs shown any indication of their interest in such an important question as the institution of degrees in modern languages? Have they taken any trouble to inquire into the opinions of their members on it, to keep them informed of the various proposals, and to lay the wishes and views of the students before the educational authorities? None whatever. Curators and Faculty have discussed the matter *in camera* and have sent their conclusions to the Education Department; and one fine day we shall be presented with new regulations and an entirely new system of curricula and exams — and if we do not like them we may lump them, and have only ourselves to blame.

Let the Clubs give up their policy of indifference to the things that matter and no longer content themselves with recitations and tea-parties. Utrecht has made the first move; it would be a good idea if Amsterdam were to mark its Lustrum by following it up with an invitation to the other clubs to appoint their representatives on a Joint Standing Committee, which should have to draw up a scheme for reorganisation and future co-operation. This Committee might in time form a link between the students on the one hand and the examining boards and further educational authorities on the other; it should keep itself informed of whatever affects students in their present and future position and report to the Clubs on it; and it should endeavour to put them in touch with English life and culture by inviting the best English scholars and artists to read before them. This programme should be carried out in association with the English section of the *Vereniging van Leraren in Levende Talen* and with the *English Association*.

By setting to work in this spirit the old Clubs would be given a new lease of life, and the young one might bring its yet undiminished energy to the service of their common cause. Not to speak of the great advantages that would thence accrue to the students, and the zest that would be added to our study of things English by results thus accomplished by common effort.

Grein and the Independent Theatre. In the *Handelsblad* of Febr. 28 our countryman Jack Grein, the well-known leader of the Independent Theatre in London, made an appeal for the establishment of an *entente cordiale* between Holland and England by means of the stage. Let Rooyards, Heijermans or Verkade go to London and show the English how we understand and interpret Shakespeare; and let Holland invite a first-rate English company with a repertoire ranging from Pinero to Shaw — it will be the best method for getting them to understand each other.

The proposal deserves every attention, and we are looking forward to hear that it has met with the approval of some Dutch Maecenas who is prepared to finance the undertaking. As Mr. Grein writes us, to let a Dutch company play Shakespeare in London for a fortnight would cost

about 10.000 guilders — surely no insurmountable obstacle. And just imagine an *English* production of Shaw or Galsworthy at Amsterdam or The Hague!

At our request Mr. Grein has promised to write an article for *English Studies* on his work for the English stage, which will be published in our next issue. His latest undertaking is the publication of the *Arts Gazette*, a weekly devoted to drama, music, art and literature, edited by himself and his brother, L. Dunton Green. Readers whom it may interest are referred to the *Bibliography* for further particulars.

Going to England. Those who have written to ask us to carry our scheme into effect are informed that a member of our staff who is going to England shortly will make the necessary enquiries. The data obtained will be published in E. S. or communicated to those subscribers that wish to receive them, as may prove most suitable. In any case intending visitors to England should at once send us their exact requirements, in so far as they have not already done so.

Holiday Courses. Mr. Daniel Jones informs us that University College, one of the colleges of the University of London, will hold a course in spoken English for foreigners from Aug. 5 to Aug. 18 inclusive. Fee for the whole course £ 2.2 s. od. Forms for application may be had from Walter W. Seton, M. A., D. Lit., Secretary, University College, London, W. C. 1.

This course is distinct from the one which is to be organized by Prof. Ripman, to which reference was made in our first number. We are now further informed that it will include lectures on "*Some Geographical Aspects of Liberty, Equality, Fraternity*" by Prof Lyde; *The Poets of English Romanticism* and *Rudyard Kipling* by Mr. Fuhrken; *The Sounds of Modern English* by Prof. Ripman, also two lectures on *Recent Developments in English Education, with special reference to the Teaching of Modern Languages* by the same; *The History of London* by Mr. Walker, Hon. Secretary of the British Archaeological Association. There will be excursions to places of interest in and around London and students can obtain tickets for Prize Distributions, Sports, etc., at various schools. Fee £ 3. Correspondence to be addressed to The University Extension Registrar, University of London, London S. W. 7. Students desiring accommodation will be provided with addresses of suitable families.

We are informed by one of our readers that the University of Oxford is holding a course of about a fortnight in August. Subject: The British Commonwealth — Past, Present and Future.

We are making further enquiries in London, Oxford and Cambridge, the results of which will be published in due course.

Dr. Mead on Plotinus. The prospectus of the "Internationale School voor Wijsbegeerte" at Amersfoort announces a course of lectures on *Plotinus*, to be given in English from 1—6 September by Dr. G. R. S. Mead, of London. The lecturer is one of the most prominent men in philosophical circles in England at the present day, and well-known for his study of Gnosticism. He is president of *The Quest Society*, and editor of *The Quest*. (Published by John M. Watkins, 21 Cecil Court, Charing Cross Road, London, W. C.). We can recommend this course to students of philosophy. The example will, we hope, be followed by other institutions in this country.

The Degree. Dr. de Visser's new Bill for amending the Higher Education

Act may prove of the utmost importance for Modern Studies in Holland, as it will at last give them full University rank. The bill provides for one single doctor's degree in each faculty, to be taken in one or more special subjects, at the candidate's option. Aspirants to the degree must qualify for professional work by taking the *doctoraal examen*.

Although the report does not mention the point, the M. O. certificates will, of course, continue to exist. We wonder if certain reforms in the system will be taken in hand at the same time with the admission of Modern Studies to the degree. At any rate, Dr. de Visser has declared himself in favour of requiring proof of sound preparation from candidates wishing to take the certificates, though he does not intend to restrict them to the H. B. S. diploma.

Modern Studies.

Educational literature is plentiful in England at present, though few specimens of it afford such interesting reading as the report, published in April 1918, of the *Committee on the Position of Modern Languages in the Educational System of Great Britain*.¹⁾ Its publication during the European war is particularly significant: for the war has made British people feel keenly their want of knowledge of living foreign languages, and of foreign conditions and ideas generally. The cause is twofold: indifference to such knowledge among most classes of the people, but particularly in business circles, and inadequate provision for modern studies at the schools and Universities.

Modern studies²⁾ are a late development of European learning. In England they were taken up much later even than in Continental countries, which is accounted for by its geographical situation, and by the use of English as the language of commerce all over the world. Their practical need was little felt until the twentieth century, when trade and industry met a rival who adapted himself to his customers abroad instead of requiring them to conform to him; and their value as an instrument of learning and culture was kept from being realized by the absolute dominion of classical studies. The nineteenth century brought gradual change here as elsewhere; but the classical tradition has hitherto prevented the recognition by its side of "the study of modern peoples in any and every aspect of their national life" as of equal, if not more, interest and importance with the study of the peoples of Hellas and Latium.

The Committee have examined this problem in all its aspects. A historical survey of the study of modern languages in Great Britain introduces the reader to a full and frank exposition of the actual state of things. Evidently no attempt is made to cloak the position. British indifference to education is shown to be the root of all evil; though in fairness it should be admitted that it is rapidly becoming a thing of the past. "The average well-to-do English parent was not anxious that his sons should learn anything

¹⁾ Published by the Stationery Office, London. 8 vo. XXIII + 258 p.p. 1 s. 6 d. net.

²⁾ Defined in the report as "all those studies (historical, economic, literary, critical, philological, and other) which are directly approached through modern languages." "....the study of modern peoples in any and every aspect of their national life, of which the languages are an instrument." Pg. XXIII.

in particular; he was content that they should excel in cricket and football, enjoy their life, and stand well in the opinion of their masters and school-fellows." (pg. 10.) Let us, however, distinguish the average from the best, and notice the highest achievements of English education — the often splendid results of the old classical tradition in learning. There is a letter of Gladstone printed on pg. 87, 88, estimating classical studies complementary to Christianity in their "application to the culture of the human being, as a being formed both for this world and for the world to come." They aimed at "an imaginative comprehension of the whole life of two historic peoples, in their art, their law, their politics, their institutions, and their larger economics, and also in their creative work of poetry, history, and philosophy." (pg. 47, 48.) Modern studies have to struggle hard to gain their rightful place by the side of the venerable tradition. How far have they hitherto succeeded?

The committee found that in the whole of Great Britain there were fifteen professors of French and eleven of German; of these ten and nine respectively were foreigners. None of the four Scottish Universities had chairs in any of the modern foreign languages: the lecturers were not represented on any of the governing bodies. In neither Oxford nor Cambridge was there a chair of French language or literature. In 1911-1912 the Colleges of Oxford and Cambridge awarded to Modern Languages 8 Scholarships out of 449. In all the Universities those who entered for Modern Studies were as a rule insufficiently prepared before matriculation, and did not on the whole compare favourably in ability with their fellows in the other departments. "In our circuit of the Universities we enquired whether the students in general could read foreign books; a reading knowledge of French appeared to be fairly widespread but seldom fully adequate for the purposes of study; knowledge of German was much rarer." (p. 31.) "In Scotland we were told more than once that young Scotsmen did not consider Modern Studies to be a man's job." (p. 149.)

The neglect in schools and universities has its counterpart in the indifference encountered in business circles. The committee addressed a paper of questions to a thousand important firms and men of business to ask their opinion on the practical value of modern languages in commercial affairs. Seven hundred and fifty did not take the trouble to answer them. The replies that *were* sent in disclosed a good deal of ignorance and contempt of education, though with notable exceptions. Hardly any had a conception of the higher uses of modern studies in business. — In a letter by the late Lord Cromer it says that the conduct of public affairs in Egypt was constantly hampered by British ignorance of foreign languages, especially of French.

Ignorance, neglect, apathy — the report shows them nearly everywhere existing. But it does more than this. It makes it clear to the British public — if it will take the trouble to read — why this state of things should not be allowed to continue. It touches the string that is sure to respond — the national welfare is at stake. Modern studies are a national necessity. All life and activity in Great Britain depend on its foreign commerce; and to maintain its position after the war it will need men with an intimate knowledge of the languages and the economic and social conditions of the countries with whom Britain trades — that is to say, of every country on earth. Of the languages by means of which such knowledge may be acquired, French comes first in importance, next, in alphabetical order, German, Italian, Russian and Spanish. Commerce, the public service, the army, the

navy, want men trained in one or more of these — and to obtain them, secondary schools should teach all their pupils, except the wholly incapable, one living foreign language thoroughly, and a second or third when the pupil has shown capacity to master more than one. Provision should likewise be made for training experts in minor languages. Education should be mobilized from top to bottom in the national struggle for life — but first of all, the public must be convinced, and the Government must engage the best brains of the country by holding out remunerative openings to those who give up their energy to modern studies.

In putting practical ends first, the commissioners show their good sense. They do not blink at facts; they are not too refined or learned to start with the material side of the problem; they know that all social and intellectual life has an economic basis. "In order to live well it is first of all necessary to live." "To neglect the practical ends of education is foolishness; but to recognise no other is to degrade humanity. Moreover, it is to ignore a most powerful motive. Art, poetry, the drama, history, philosophy, may have no "survival value"; but men will work for the joy of comprehension, for the joy in beauty, for the joy of creative construction, as they will not work for less inspiring ends. The desire to live well is a most potent force; and it has done and will still do as much to modify the aims of men as the struggle for existence. Culture and civilisation are by-products of life; but like some other by-products they may yield a greater return than the parent industry. What gives dignity and splendour to life may be more precious than the life itself." (p. 46.) This is true humanistic philosophy, recognising the unity of the life material and spiritual; and a solid foundation to start from in defining the idealistic aims of Modern Studies.

I have thus far avoided the word *philology*; for it appears to have a narrower acceptation than our *philologie*. "The study of languages is, except for the philologist, always a means and never an end." The Mediæval and Modern Languages Tripos at Cambridge of 1886 is censured for its exclusive preoccupation with philology. "The study of words as words and of language for its own sake, is a worthy branch of learning, but Modern Studies at the Universities should mean much more than philology. The study and practise of the use of language as a fine art is an admirable school of thought and taste. The study of literature, critical, aesthetic, or scientific, should not fail to develop imaginative sympathy, and it is one of the principal avenues to the knowledge of a foreign people. But the study of words as words, of language as language, of books as books, and of the art of language for its own sake, even all together, form too limited an objective for Modern Studies at the University. Those studies should be in the widest sense historical, and embrace a comprehensive view of all the larger manifestations of the past and present life of the peoples selected for study. Many, perhaps all, of the students must specialise to some degree, but all should know enough of the whole to see its relation to their speciality, and the combined activities of the Modern Honours School should neglect no part of illuminating knowledge. So regarded, and only when so regarded, Modern Studies may become a means of complete culture and enlightenment. The higher learning at the Universities is needed in order that the schools may be penetrated by the right spirit, and that those who are occupied with every preparatory stage, however humble, may have in mind the highest possibilities of their work. To those ends but few can approach, but the higher they are set the greater benefit to all." (pg. 49, 50.)

The report possesses the excellent English qualities of sound common

sense and high idealism; it never for a moment fails to keep us interested. Those who are well acquainted with English education as well as those unfamiliar with it may read it with both pleasure and profit. Apart even from its special bearing on Great Britain, it has a good deal to say that should be of value for all modern students; and the question of the true aims and methods of Modern Studies is fully as actual in this country as it is in England.

R. W. ZANDVOORT.

Translation.

The text set for translation in our first number was in the nature of an experiment. Though we say it with bated breath, it must be confessed that it was far too difficult for our purpose, chiefly on account of the involved style, and we regret to say that among the many translations sent in very few were up to the mark. What we want to find out is how the *idea* appeals to the general body of readers. We shall be very grateful, therefore, if readers who have views on the subject, will jot them down on a postcard and post it to us for our future guidance.

Some funny renderings inspire the unhappy editors with thoughts that lie too deep for tears. Such are e. g.

"a man no longer young and getting bald in a somewhat ivory way beneath his short, dark-fair hair;" "a lump of wood burning with some curling jets of flame;" "walking between the pieces of furniture and the easy chairs"; "Madam was still at the boys"; "to dally with Adolphus"; "a man not young more and getting a little ivory like bald under his hairs"; "pretty blue grey"; "German beard"; "a wood block burned with a pair wrinkle tongues"; ("block" is right though "log" is the usual word; a lump of soap, of sugar, of lead).

It seems only kind to let the perpetrators of these atrocities know that we have survived the shock. Shut your dictionaries, open your novels!

The best translation is that done by L. M. H. of Overveen which we print here, with a few slight alterations.

Dolf van Attema, on his constitutional, had looked in upon his wife's sister Cecile van Even, in the Scheveningen Road, and he was waiting in the small front drawing-room, walking amidst the rose-wood pieces of furniture and the sofas for two, of a dull red-watered silk, with the three or four large strides with which he seemed to measure the narrowness of the apartment over and over again. Behind the easy chair an onyx lamp was burning on an onyx stand, softly glowing under its lace shade like a large, hexagonal flower of light.

Her mistress was still with the boys, who were just being put to bed, the servant had told Mr. van Attema, and he regretted not to see his god-child, little Dolf, again that night; he had already wanted to run upstairs for a moment, to have a romp with Dolf in his little bed, but he had also immediately remembered Cecile's request never to do this again; the boy used to remain awake for hours after such frolicking with his uncle. And so now, with a smile because of his obedience, he was waiting for his sister-in-law, all the time measuring the small drawing-room with his step

of a strong, short man, thick-set and square-built, no longer young, and showing some ivory-coloured bald spots under his close-cropped *dark-blonde* hair; his eyes were small, kind and of an agreeable bluish-grey; his mouth was firm and resolute, even when he smiled in his ruddy and frizzled short Teutonic beard.

A log of wood was burning with a few spiral tongues of flame in the nickel-and-gilt hearth, as a flame of *modesty* in this dusky atmosphere of the dim lace-shielded lamplight and intimacy, *modesty* was also spread through the whole narrow apartment by something like an aroma of violets, a *shade* of the scent of violets, which hid in the soft tints of the wall-paper and the furniture, — faded pink watered silk and rose-wood —, which hung in the corner of the small rose-wood writing table, with its few silver writing materials, and its portraits in *glossy*, glass *Mora stands*; a small white Venetian looking-glass over them.

A *constitutional* is a walk taken for health's sake (Murray) and the word cannot therefore be used here. *Look in at (upon)* are both correct but not *look in to*. *Call at his sister in law's, on his sister in law*. *At the Scheveningen road* is wrong: *we live in a road, the house stands on the road*. We think of the furniture as a whole, therefore *pieces* is incorrect. *Sofas for two* had better be replaced by *settees*. *Moiré* is a loanword and should not be Englished. The same remark applies to *chaise longue*, which is a *kind* of couch or sofa. *With three or four strides measuring the width of the tiny room*. *Rosewood furniture*, not *rosewooden*, here we want the material noun, not the material adjective. *Mevrouw was still with the children, putting them to bed*. *Little Dolf, the little Dolf*. See Poutsma Part II 575: Some emotional adjectives are apt to attach permanently to their head-word, insomuch that they are more or less felt as part of the proper name. Thus *Little Dick, Tiny Tim*. *On an onyx pedestal*. *He would have liked to go upstairs and romp with Dolf*. If we translate *would have run upstairs* we get *zou naar boven zijn geloopen*. *His namesake, little Dolf* too free, it does not say *naamgenoot* in our text. *He had already been about to go upstairs*: the Dutch *reeds* must be translated only if it is more or less emphatical, which is not the case here. See Stoffel, Handleiding III. 63 and Krüger, *Englisches Unterrichtswerk*, 119, Schon, (vom Anfang eines Zustandes), The fields are beginning to dry up. The days are beginning to shorten. Ibid. p. 250: already kommt in in solchen Sätzen vor, ist aber viel seltener als *schon* in den entsprechenden deutschen. *Smiling at his obedience* is good. The periphrastic form is wrong in: *the boy was lying awake for hours*.

Showing symptoms of baldness under his close cropped hair. *Dark-fair* is a contradiction in terms, we might translate *which was fair bordering on the dark side, fair inclined to dark*. Not *brown* or *auburn* of course. *Smiling in the ruddy curly growth of his Teutonic beard*.

The word *German beard* is non-existent, as far as we know. For the difference between *discretion* and *discreetness* consult any dictionary. *Modesty* conveys an altogether different idea. *A suggestion of the scent of violets nestled...* *Shade* is used with reference to colours. *The lamp covered with lace and intimacy* makes nonsense. *Gentleness of the tints*: tints cannot be said to be gentle. *Intimity* is not English, no more is *ornated* (with nickel and gilt). *Glossy frames* is incorrect, so is *polished frames* (gepolitoerd).

Misspellings: arama, atmosfere, aroom, blueish, boldness, Extasy, hexagonel, moir, onynx, Scheveningue.

Good translations were received from F. Th. V. The Hague. A. D. The Hague. J. H. B. The Hague (less good). A. M. v. L. Utrecht. M. M. Rotterdam.

Meneer de Vliet kwam zelf zijn belasting betalen. Tevreden en bedaard bleef hij op het kantoor zijn beurt afwachten, nam aandachtig alle voorwerpen op die tegen de muren hingen, wisselde in de verte een vriendschappelijk hoofdknikken met den ambtenaar, en schoof langzaam naar voren. Aan het publiek betoonde hij allerlei kleine beleefdheden; hij vermeed te dringen, trok zijn schouders op, ten einde zoo smal mogelijk te zijn, maakte steeds ruimte voor net gekleede heeren, en liet de dames altijd voorgaan. En wanneer hij zijn plaats aan een ander inruimde, en men hem zei: „Neen, gaat uw gang maar, Meneer,” dan antwoordde hij: „Volstrekt niet! Volstrekt niet! Na U. Ik heb den tijd!” met een bleek, gediensig glimlachje tegen den aangesprokene.

Als eindelijk dan zijn beurt was aangebroken, zette hij zijn wandelstok tegen de toonbank en haalde uit den binnenzak zijner overjas een groote, witte enveloppe te voorschijn. Daarin had hij zijn belastingbiljet geborgen, terwijl het geld in een stukje papier gevouwen was. Beleefd reikte hij den ambtenaar het papier over, er bijvoegend:

„Als 't u blijft! Drie gulden-een-en-twintig!”

Dan ontvouwde hij het papiertje, telde zelf, terwijl de ambtenaar zijn biljet afteekende, het geld op de toonbank uit, en zeide: „Ziet u? Eén, twee, drie gulden en één-en-twintig centen, ziet u?”

Daarop borg hij het biljet weer in de enveloppe, en verliet het kantoor, door het publiek heen, zonder te dringen, altijd zacht en beleefd vragende: „Mag ik U even lastig vallen?”

Zoo verscheen hij tienmaal 's jaars op 't kantoor. Eens had hij ontdekt, dat het 's Maandags het drukst bij den ontvanger was, en sinds dien tijd kwam hij steeds op Maandag. Dat schonk hem een verhooving van genot.

Envelopes marked “Translation” to be addressed to P. J. H. O. Schut, 54^a Diergaardelaan, Rotterdam, before May 1.

Questions.

We are prepared to insert questions on English subjects sent in by our readers. Replies will be gratefully received, also to questions that have already been dealt with.

1. What is the best way to give conversation lessons after the two Pictorial Wordbooks by Nolst Trénité have been finished? Does any suitable handbook exist which will answer the purpose of conversation lessons?

Reply. We suggest Kron, Little Londoner, Bielefeld, Mk. 3.60 and Van Nek, Colloquial English, Noorduyt, Gorinchem. Perhaps some of our readers can give further information?

2. *a.* Is a knowledge of Latin and Greek required for the A-examination or only desirable? And if so, how far?
b. A-candidates are advised in the examination report to read “goed modern Engelsch proza”. Can you inform me what books are worth reading?

- c. Can you mention a book in which I can find what I have to know about education and teaching?
- d. Is a composition ever set for the written part, or always a translation?
- e. What books are to be advised for Idiom?
- f. Is paraphrasing asked orally or on paper?
- g. Is the knowledge of French and German required for the M. H. B. S. certificate sufficient?
- h. Where and when should applications for entry to this summer's A-exam. be sent in?
- i. Is some knowledge of literature required?
- j. Are B-candidates examined in the A-subjects in summer or in December?

Reply. *a.* Programme in the *Wet op het Middelbaar Onderwijs*. A convenient edition is the one by Tjeenk Willink, Zwolle. (Price 0.50 or 0.75).

Latin and Greek are not required. A thorough study of a modern European language and its literature is impossible without a knowledge of the literature of other European nations, and of Greek and Latin.

The final examination of a Gymnasium is a reasonable standard. An elementary knowledge of Latin and Greek is of little, if any, use.

b. Books of good authors on all kinds of subjects that may interest the reader are suitable. Books containing a great deal of slang should be avoided. Good newspapers, especially good weeklies, are also useful. Avoid *Daily Mail*, and other papers of that sort.

Students should not only read novels (Trollope, Mrs. Gaskell, and among modern novelists Hardy, Galsworthy, Wells, Vachell, Mrs. Sidgwick, and a host of others equally suitable for the purpose)¹⁾ but also books on history, etc. such as are published in the Home University Library (1/3 each).²⁾

c. The best plan is to study the methods practically followed in the various Dutch schoolbooks.

Books on theory such as those by Sweet, Jespersen, or Franke may also be useful.

d. Translation from Dutch into English only.

e. None. Idiom should be learnt by reading and by hearing English. There are systematic vocabularies, by Poutsma (*Do you speak English*) and Krüger (*Schwierigkeiten des Englischen*) but they are rather books of reference.

f. Orally.

g. Yes. See the answer to *a.*

h. Applications should be sent to the *Departement van Onderwijs* before May 15 inst.

i. A-candidates are not examined in literature, as the *present* programme does not allow it. A revision of the programme is not unlikely in the near future, and would certainly change this. It is also practically difficult for a candidate to study modern prose and poetry without acquiring some knowledge of nineteenth-century literature. Poetry must be read with a view to the oral paraphrase.

j. B-candidates may take the language-part in the summer. This includes both the modern language and the older periods.

¹⁾ See the Catalogue of Anglia, Utrecht.

²⁾ There are also a good many of this sort of books in the Anglia Library. (Apply to the University Librarian.)

BOOKS.

Readers wishing to sell or purchase books may avail themselves of our space, for which a charge will be made of 10 cents for each book, to be forwarded in stamps.

For Sale :

1. *Klinghardt*, Artikulations-und Hörübungen. cloth. f 3.50. 2. *Soames*, Manual, ed. Viëtor, 2 vols. cloth. f 1.50. 3. *Ripman*, Sounds, Specimens & Elements, 3 vols. cloth. f 1.75. 4. *Rondet*, Elements de phonétique générale, 1910. (16 frs.) f 3.50. 5. *Saintsbury*, Elizabethan Literature (7/6), f 2.50. 6. *Gosse*, Eighteenth Century Literature (7/6), f 2.50. 7. *Soames*, Phonetic Reader, f 1.50. 8. *Jones-Michaelis*, Phonetic Dictionary, f 2.50. 9. *Krüger*, Syntax, 2nd ed. 2 vols. (Hauptwort, Eigenschaftswort, Umstandswort). Leather. f 5.00.

Apply Dr. E. Kruisinga, 42 Joh. v. Oldenbarneveldtlaan, Amersfoort.

Wanted :

1001 *Gems of English Poetry*, in good condition. Write to Miss A. M. Glas, 34 Willem II-Singel, Roermond.

Some Remarks on the Use of *One* as a Prop-word.

I.

One after *Right* and *Left*.

In Dr. Kruisinga's *Shorter Accidence and Syntax* (Second Edition), § 160, we read :

One is also often absent when there are only two specimens of a class: His right foot is larger than his left. The New (read: Old) Testament fills three times as many pages as the New.

In § 547 of his *Handbook of Present-Day English*, Vol. II, the following remark on the use of *one* is found :

It also seems that *one* is avoided when the adjective does not denote a quality (Some sub-committees were appointed, among them a Welsh and a Scottish. Langland stands for the theological conception of life and Chaucer for the sensuous or Renaissance conception).

Perhaps it is for this reason or for the one mentioned in § 546 (Absence of *one* is very common when two adjectives are contrasted) that *one* is never found in the following cases :

My right foot is a little larger than my left.

The Old Testament fills three times as many pages as the New.

The northern half of the world has much more land than the southern.

In Roorda's *Dutch and English Compared*, I, § 44, we find a similar rule :

When one adjective is contrasted with another, *one* is often left out: Everywhere *small* establishments have been swallowed up in *large*. They are virtues which are more common among the parsons of the *old* school than among those of the *new*.

Jespersen, in his *Modern English Grammar*, II, 10.94, says :

It must be considered as a survival of the old freedom to use an adjective alone, when the lighter construction without *one* is often preferred to the heavier with *one*; this is frequently the case with short familiar adjectives, especially if the two groups (the one with a substantive, and the one without) are in close proximity: The old world and the *new*. It is a little kingdom, but an *independent*.

In Poutsma's *Grammar of Late Modern English*, II, p. 1289, it says :

The prop-word is apt to be dispensed with when the adjective in syntactically connected with its contrast or alternative, especially in literary diction. The omission seems to be most frequent after the definite article :

My right hand was in my mother's left (Dick., *Copp.*, Ch. II, 10a).

He was armed with a rapier and a dagger, the rapier he held in his right hand, and the dagger in his left (Mason, *Engl. Gram.* ²⁴, § 126).

The right lobe of his liver is on the left side, the left on his right (Wells, *The Plattner Storie* and others, I, 11).

With reference to the use of *one* after *right* and *left* ¹⁾ it may be observed that Kruisinga's statement: "*one* is never used in cases as *My right foot is a little larger than my left*", is too absolute, though I must confess that one of my former teachers (a well-educated Englishman) used to say that we must always write and say 'The right arm and the left', and not 'the left *one*'.

So far as I can see, Poutsma hits the nail on the head when he says that *one* in this case is especially omitted in *literary* language (See the examples above).

One very often has a colloquial ring in many combinations, though it is evidently getting more and more common in serious language as well, and will most probably be accepted as standard English before this generation has passed away, seeing how the use of it has been gaining ground in the last fifty years. Poutsma gives, however, no examples of this colloquial use of *one* after *right* and *left*, and I therefore beg to give the following quotations:

1. "Wat is your name?"

"Elinor Woolcot, but they call me Nell", she said, holding out her left hand, since *her right one* was occupied with the plate (Ethel Turner, *Seven Little Austrailians*, in: Schaap and Numan, *Old and New*, I, p. 58).

2. Moreover, Mr. Charterton had very large ears, more particularly was *the left one* large (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 80).

It appears from these quotations that *one* occurs in connection with *right* and *left*, after *possessive pronouns* as well as after the *definite article*. It seems, therefore, that the use of *one* is not in the first place dependent on the kind of adnominal qualifier (*the*, *a possessive pronoun*, etc.), but that it is chiefly a question of style. In literary English the use of the colloquial *one* is often avoided, whereas it may frequently be heard in the spoken language.

¹⁾ It is needless to say that *one* after *right*, when used with a different meaning is frequent. Cf. But how do I know that my ideal is *the right one*? (Neill, *A Dominie's Log*, p. 60). The instinct which guides us to do this is, perhaps, *a right one* (G. du Maurier, *Tribby*, I, p. 66).

II.

One after Own.

In Dr. Kruisinga's *Handbook of Present-day English*, II², § 543) the following rule is given:

One is not used after *own*, e.g. I am not a tenant of this house; it is my own.

The same rule is given in his *Shorter Accidence and Syntax* (Second Ed.), § 159.

Poutsma, in his *Grammar of Late Modern English*, II, p. 1290, says: *One* is regularly dispensed with after *own*. In all the examples (but two) occurring in the Grammar, *own* is not connected with the propword.

And it is quite true that in the great majority of cases *own* is not followed by *one*, not even when it is the last word of a clause, as in:

1. The faith of his guests even exceeded his *own* (W. Irving. *Spectre Bridegroom*).

2. She looked round, fearing intrusive eyes, but seeing none, she allowed him to embrace her. "My *own* — at last my *own*" (Trollope, *Old Man's Love*, p. 274).

3. His vocabulary did not always coincide with her *own*, but she managed to get the gist of it (J. Webster, *Just Patty*, p. 223).

There is, however, a case in which *one* is occasionally met with in combination with *own*, viz. in the phrase *my own one*:

1. God bless you *my own one* — Yours affectionately — John Gordon (Trollope, *Old Man's Love*, p. 258).

2. I had taken his gifts with a full hand. And where were you, *my own one*? Had I a right to think that you were thinking of me? (*Idem*, p. 276).

3. "Can't you keep out of this fight, John?"

"*My own one*", I answered, gazing through the long black lashes, at the depths of radiant love: "I believe there will be nothing" (Blackmore, *Lorna Doone*, p. 314).

III.

One after a Cardinal Numeral.

The rule, still to be found in some grammars, that *one* is not used after a *numeral*, has since long been given up, as everyone can convince himself that the prop-word is frequently used after **ordinal numerals** ¹⁾, especially in colloquial English:

1. *The first one* of you who sets foot on these steps is a dead man (Orczy, *Tangled Skein*, p. 28).

2. I'm taking a vacation; it's *the first one* I've ever had since I left school (Williamson, *The Scarlet Runner*, p. 318). (But also: Roscoe was *the first* to reach the lever (Sir G. Parker, *Mrs. Falchion*, p. 76).

3. I was hailed in Golden Square by an old lady surrounded by three children, two of them crying and the *third one* half asleep (Jerome, *Three Men on the Bummel*, p. 200).

It has now been replaced by the statement that *one* is not used after a **cardinal numeral** ²⁾, which is much more accurate, as there is hardly any exception to it. For though, in familiar English, *one* may be used in such sentences as:

"Which train shall we go by to-morrow? There is *one* at nine and another at half past twelve". — "We had better take *the nine one* (Sweet), ³⁾

in literary use the prop-word is avoided, and we find either the word *train* added to the time-indicator, or (what happens very frequently) the word *train* is left out and understood:

1. I have to catch the ten-fifty train (*Strand Mag.*, Sept. 1908, p. 259.)

2. I can catch the 10.15 train (Bar. von Hutten, *What became of Pam*, p. 241).

3. When Miss Colt arrived at the station she made the discovery that *the one-fifteen* did not run on Saturdays, and that there was no up-train before four-twenty (*Strand Mag.*, July 1917, p. 90)

4. I suppose they will catch *the one-fifteen* all right? (*Idem*, p. 90).

5. *The six-fifteen* was fortunately twenty minutes late (Jerome, *They and I*, p. 89).

6. "Let me see, what do they say is the time of your last up-train?" — "To London? The last *one* starts away at *the half-past twelve*," said the landlady (Hall Caine, *A Son of Hagar*, p. 75.).

7. I've just time to catch the 11.10 from Victoria (De Vere Stacpoole, *Garryowen*, p. 81).

8. I caught *the ten forty-five* from Liverpool Street, and by one o'clock was talking to Mr. Goyles on deck (Jerome, *Three Men on the Bummel*, p. 17).

Mr. Poutsma suggests that possibly *one* may also be used after a date, but regrets that he had no evidence of this ready at hand when writing on the subject. That he is quite right in his suggestion is proved by the following quotation:

But as Max Beerbohm's caricature — *the 1908 one* I mean — brought out all too plainly, there was in his very animation, something of the alert liveliness of the hunted man (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 199).

It may be repeated that in the two cases mentioned above, the use of *one* tends to be admitted only in colloquial language, and is generally avoided in serious style.

ROTTERDAM.

W. A. VAN DONGEN SR.

¹). See also Kruisinga, *A Handbook of Present-day English*, II, § 545, and Poutsma, *A Grammar of Late Mod. E.*, II, p. 1300.

²). See Poutsma, *A Grammar of Late Mod. E.*, II, p. 1300 and Kruisinga, *A Handbook etc.*, § 543.

³). See Poutsma, *A Grammar, etc.*, p. 1300.

Notes on Modern English Books.

II.

W. L. GEORGE. A NOVELIST ON NOVELS. ¹)

According to a moderate estimate there are at present about fifteen hundred novelists in the United Kingdom. The astonishing result of this literary census leads one almost involuntarily to speculations about the future of the novel. The multitude of workers in this most modern field of literature will be considered a hopeful sign by those who think with Sir A. Quiller Couch, that "the more there are who practise (a certain art) the greater will be the chance of some one's reaching perfection." And indeed history furnishes us with several examples of the phenomenon 'Q' is hinting at here. We need only remind the reader of the galaxy of dramatists in the time of Shakespeare, of the unusually great number of Dutch painters, preceding and accompanying Rembrandt, of the circumstance that never were so many sonnets written in Italy as when Petrarch perfected this form of verse; and many more similar examples might of course very easily be found. The writer of the book I want to introduce, has less optimistic opinions. The undeniable fact, that simultaneously with the increase of the number of authors, there has been a decided advance in the quality of the average novel, is for him but an additional reason to doubt the advent of the really very great man. Talent, he holds, is the foe of genius and "our period is

¹) W. L. George. *A Novelist on Novels*. 1 vol. pp. 245. 8°. W. Collins Sons & Co. Ltd. London, 1918, 6/- net.

perhaps so poor in genius, because it is so rich in talent". And after a discussion of the equalizing tendencies of modern democracy, the growing interest taken in science and politics and other characteristics of our times, he comes to the sad conclusion that "for art and letters there is little hope".

A decision as to which of these two extremes of opinion approaches the truth lies with the future. Meanwhile even Mr. George acknowledges, that of late years many very interesting, promising and beautiful novels have been published. The difficulty is but to find these among the multitude that clamour for attention. The domain of the modern novel has become so vast, its highways and byways so labyrinthine, that we will gladly welcome every new reliable guide. As such Mr. W. L. George has the double recommendation of being a well-known novelist himself and of having made a serious study of modern English and French fiction. His book is a collection of nine essays nearly all of which have some bearing upon the modern novel.

In the first of these essays the author ridicules state-endowment of literature, a question quite recently raised in our own country too. He then suggests some titles of serious novels of literary value to be read by the public in order to counteract the poison of the popular magazine. He divides his list into five periods, his aim being to show, how he would "handle the reading of a person with a crude but willing taste." Mr. George is by no means the first writer of distinction to make such an attempt. He has indeed come to his collection along a road of rather complicated criticism. Lord Avebury's well known "Pleasures of Life" contains a list of books to be read, which was criticised by Sir W. Nicoll, who suggested another list, which was criticised by Arnold Bennett, who suggested another, which is criticised by Mr. George, who substitutes his own. The last mentioned certainly has the advantage of limitation and of including many living authors.

The second essay is an amusing chat on the little esteem and recognition novelists generally meet with. Follows what may be considered the most valuable part of the book, the essay called "Who is the Man?" Arnold Bennett, Joseph Conrad, John Galsworthy, Th. Hardy and Wells are according to Mr. George the five men "who hold without challenge the premier position among novelists. But not one of these men is under forty, one is over seventy, one approaches sixty.... Who are the young men who rear their heads above the common rank? Which ones among them are likely to inherit the purple?" He then mentions seven novelists of the younger generation who, he thinks, show great promise: J. D. Beresford, Gilbert Cannan, E. M. Forster, D. H. Lawrence, Compton Mackenzie, Oliver Onions and Frank Swinnerton and his discussion of their work is very instructive for everyone who wants to keep abreast of the latest fiction. A further criticism of D. H. Lawrence, Amber Reeves and Sheila Kaye-Smith fitly completes this important essay. — In the following composition he then tries to indicate, that the best novels of to-day show a decided departure from the older ideals, from the purely narrative form of say Flaubert's, de Maupassant's, Thomas Hardy's work. —

In "Sincerity" he complains about the little freedom granted to British novelists in discussing the "sex life of their characters." His voice is only one among many. Ever since the day when R. L. Stevenson explained why he had spoken so little about love in his works, the number of protests against compulsory puritanism in fiction has been on the increase. I remember having come across several of these complaints of late. The following quotation from G. K. Chesterton epitomizes, I think, the general opinion among men of letters in England nowadays:

"By yielding to the Philistines on this verbal compromise they have in the long run worked for impurity rather than for purity. Nine times out of ten the coarse word is the word that condemns an evil and the refined word the word that excuses it."

On the other hand Henry James has very ably pointed out some advantages of conventional restriction in these matters, in his essay on Matilde Serao.

Mr. George — who by the way seems to consider the city of Amsterdam as the pornographic centre of the world — comes to the conclusion, that it is not the censors of the libraries that have killed sincerity, but the publishers and the police. To what excesses governmental guardianship in matters of art may in fact lead has quite recently been shown again in the case of the Felicien Rops prints (hailing from Amsterdam!) destroyed by the authorities as if these fine works of art were the most dangerous poison.

An essay with little relation to the novel is that on "Three Comic Giants." I was agreeably surprised to find, that besides the obvious Falstaff and Tartarin de Tarascon, the author also praises the inimitable Baron von Münchhausen, whose real merits are not often recognized. Mr. George's discourse on this prince of swashbucklers is highly interesting. It is a pity though, that one of the baron's best jokes, translated into English here, misses the most comic point of the original altogether. Perhaps Mr. George's English copy has suffered from bowdlerising by a religious extremist.

The following essay is, I think, disappointing after so many superior ones. These tentative remarks on a subject so large and difficult as the terminology of art criticism seem to me of very little value. I confess, however, that the title: "The Esperanto of Art" may have prejudiced me from the outset. Mr. George's literary Esperanto appeals to me as little as its linguistic namesake.

The volume is concluded by "The Twilight of Genius" the central idea of which I indicated in the beginning of this review.

"A Novelist on Novels" is altogether a valuable addition to the studies that may guide us in the large field of late modern English fiction. Printing, binding and paper are very good indeed — a point which deserves notice nowadays.

A. G. v. K.

Boer's Oergermaansch Handboek.¹⁾

I.

In June 1917 Dr. Kruisinga wrote in *The Student's Monthly* "that it is less impossible to study Old and Middle English without a knowledge of Modern English than without a knowledge of Modern German". One and a half years have elapsed since, and the current of history has taken a different course from what most of us anticipated. There is a tide in the affairs of men!

Is it merely by chance that the appearance of Boer's Handbook, the first-fruits of a whole series, almost synchronised with the end of the war?

In several respects the new-comer seems to herald the emancipation of our studies from German influence. German terminology which seemed to

¹⁾ Prof. Dr. R. C. Boer, Oergermaansch Handboek. Haarlem, Tjeenk Willink & Zoon, 1918. XVIII on 321 blz. 8° f 7.— geb. + 15 % crisistoelag.

have gained a permanent footing in Historical Grammar, is replaced by new terms and names. *Indo-Germanic* is rejected as "minder juist", and the author uses *Indo-European* instead. For *Umlaut* or Mutation the name *klankwijziging* is introduced, and for *Ablaut* or Gradation, *klankwisseling*. And from a note on p. 78 we learn that these terms are not of the author's coining but that they have been adopted by the "redactie". So we may expect their consistent appearance in the other books of the series:

on Old and Middle High German by Prof. Frantzen,

on Middle Dutch by Prof. Te Winkel,

on Old Norse by Prof. Boer,

and on Gothic and Anglo-Saxon, for which "onderhandeligen worden gevoerd" says the Prospectus. This means, especially if the negotiations lead to a favourable result, that in course of time all Dutch students will have to familiarize themselves with these changes. So it is apparently no use discussing their appropriateness, though the term *klankwisseling* will by many be felt as unsatisfactory, and the similarity between *wijziging* and *wisseling* will lead to confusion at many a "responsie" and many an exam. Striking in this connection is the fact that the question which has bewildered so many students and candidates: "What do you mean by Ablaut?" receives no other answer in this book than: "Onder klankwisseling verstaan wij eene wisseling van vocalen die stamt uit Indo-europeeschen tijd." (p. 77) I doubt if any examiner would be satisfied with this *definition*, as the author is pleased to call it (p. 80).

But of greater importance than this shaking-off of some German words is the pugnacious attitude which the author assumes towards so many "German" theories. Evidence of this we find on nearly every page. He is continually tilting at Streitberg, not rarely at Kluge, Brugmann and other great nobles of the "Jung-Grammatiker". On one occasion he even uses harsh terms, upbraiding them with "papier-phonetica" (p. 105).

His criticism is mostly negative, and we get no farther than an uncomfortable feeling of scepticism. But the author has also not a few theories of his own, on the great issues of Germanic philology as well as on points of minor importance.

The initial stress in Germanic is not merely mechanical, but to some extent it is also regulated by logical or rather psychological considerations (p. 17 ss.) — a compromise this, between the old theory and Jespersen's peculiar opinion, who adduces the very reduplicating verbs as proofs of the logical basis of the system.

The transition $e > i$ before an i of the next syllable is not common Germanic (p. 35, 43, 57).

O.E. \bar{a} is probably a direct descendant of Germanic e^I without the intervention of a supposed W. G. \bar{a} (p. 47) — so Wright § 119 righted again, though his supposition had been "allgemein aufgegeben" (Luick § 95).

Osthoff's and Brugman's theory about syllabic nasals and liquids in Germanic is very doubtful. The author allows them in some cases, but by their side he assumes various "reduced" vowels, not only the one indicated by inverted e , but others represented by e below the line, e above the line, and once he mentions even a below the line (p. 39. 61. 86. 104. 261).

The O.E. nom. sing. ending of weak nouns in $-a$, as in *guma*, is from Germ. $-\bar{e}n$ (p. 72. 195).

Long \bar{e} in the pret. pl. of the 4th and 5th Classes of strong verbs is due to the analogy of verbs like *etan*, with initial vowel (p. 90).

O.E. redupl. *heht* is not from **hehait* but from **hehit* with a vowel taken from the plural (p. 111. 241 ss.).

The Dat. plur. did not always end in *-mis*, but also in *-mi* (p. 158. 176. 237).

The origin of the weak declension of adjectives is their substantival use (p. 205).

The weak Preterite undoubtedly in most cases originated in a composition of the verb with the Idg. forms of *to do*; in almost all cases it can be explained thus, and the refractory forms O.E. *cude* and *ude*¹⁾ are younger analogical formations from the Past Part. (p. 263 ss.).

The cause of the Germanic consonant-shift was a lowering of the musical pitch, which in its turn was due to the initial stress (p. 127, 136, 242).

Verner's Law is not due to the absence of stress in the preceding syllable, but to the retained, though lowered, pitch of the following syllable (p. 123 s.); — here goes Jespersen's application of Verner's Law to Modern English! —

Rhythm — to take the most important point last — has played a much greater part in the development of language than was hitherto suspected. *Two strong stresses cannot suddenly follow each other but must be separated by the distance of at least one long syllable* — this simple statement will one day perhaps be known to students of Historical Grammar as Boer's Law. For its application to special cases — in connection with the amazing assumption that a shortened form will retain its original rhythmical length — causes little short of a revolution in the whole field of comparative Philology. It is abundantly illustrated in this book by means of crotchets, quavers and semi-quavers, so that some pages have almost the aspect of a treatise on music, though a full discussion was already given in last year's *Tijdschrift voor Ned. Taal en Letterk.* (Dl. 37, p. 161—222). Its bearing upon the structure of alliterative verse is not now discussed; but all the various rules for the syncope of final and medial syllables appear under quite a new light (cp. e. g. p. 21 ss., 60 ss. 251 ss.). Even the doubling of consonants is explained by means of this principle; and whatever phonetic explanations, based upon the character of the *j*, the *n*, *r*, *l*, *m*, *n* have hitherto been given are simply brushed aside (p. 165 ss.).

Considerations of space prevent me from entering into further detail. But from what has been said, it will be abundantly clear to the reader, that the author is not afraid of challenging all sorts of German (and other!) doctrines. In how far his criticism will be strong enough to bear the brunt of an expert counter-attack — where those who take the lead must have a stronger frame than Feist! — time is to show. But from this year onwards writers and professors of Germanic philology cannot safely overlook Boer's Handbook. And yet, foreigners *will* overlook it, because it is written in Dutch. That will be the great drawback of the whole series. For however irritating it may be for our national feeling, we cannot blink the fact that our language is a little language, which no Englishman and no Frenchman and hardly any German is expected to understand. Boer's book will come to its own only after it has been translated into some "great" language.

II.

The Prologue says that this book is meant to serve a double purpose: it is a manual for students, and it is a Dutch contribution to the international

¹⁾ *ð* stands for the open consonant. — Ed.

(or must we say: German?) science of philology. In the above remarks we have considered it only in this second quality, and have objectively reviewed some of its outstanding features. As a manual, as a book to be handled for practical purposes by the students of philology and — for the readers of this periodical — more especially by the students of English Historical Grammar, it deserves a more discriminating search.

We must not expect too much however. The author's leanings do not incline in our direction, as is shown even by the Index, where we find Gothic words filling 14 columns, Norse 12, but O.E. only 7. And of Syntax there is not a word. — Yet not by what we miss, but by what is given us, we must judge this work of a Dutch scholar.

Even thus, however, we cannot extend an unqualified welcome to this Handbook as a handbook.

From the very outset we must take exception to that same double, that is amphibious, character of the book. For we fear that this will seriously discount it in the eyes of the student. That the author supposes a working knowledge of Latin, Greek and Sanskrit besides the chief Germanic dialects, may be justifiable, but I regret that he wants us to have the books of Kluge and Streitberg handy. He says so in the Prologue (p. VI), and the whole body of the book, for all its independent opinions, is not only inspired by, and based upon, German scholarship, but in the intricacies of Phonology and Accidence its guidance is nearly always dependent upon the assistance of some one else. For our English students this is a serious difficulty, which we dare to emphasize the stronger, as we hold that a study of English Historical Grammar along traditional lines is unsatisfactory and incomplete without a proper study of common Germanic. Boer's Handbook will hardly pave the way for the waverers and truants.

Various facts and rules are stated without any example or with far too few examples (e. g. p. 17: athematische vervoeging, themavocalische flexie; — p. 23: de langstammige conserveeren de *u*; — p. 49: het Nedersaksisch heeft nog heden *o*; p. 58: het ndl. kent alleen bij korte klinkers *i*-wijziging; etc. etc.). The *Snorra Edda* is quoted as if everyone were quite familiar with it (p. 36,45). Terms like "epenthese" are suddenly introduced without any elucidation (p. 59). The explanation of Goth. *iddja* is despatched in one line (p. 228). And thus we might go on with a long list of desiderata. — It is apparent that the author of this Handbook takes little interest in questions that are not more or less doubtful and uncertain. He is continually sacrificing the wants of average students to the desire of having his say against rival scholars abroad.

But a greater nuisance is the slovenly style of the book — slovenly is perhaps not the word; I had better say: clumsy, unwieldy, awkward —; and the language is in some ways quite peculiar. It is not one particular dialect, still less is it standard Dutch; but we are reminded of Portia's description of Falconbridge's suit in the Merchant of Venice. The author uses such expressions as: "een tevredenstellende uitgave" (p. 12), "in het oor vallen" (p. 16), "dit proces heeft tijd genomen" (p. 17) "het treft" = het is opvallend (p. 61, 223), "waardijen" (p. 114), "vooronderstelling" (p. VII. 175, 274), "in rapport staan" (p. 247), "onder" in the meaning of *among* and of *below*, both in one line (p. 283), "wachten" = *verwachten* ("men zou dit wachten") — (p. 86, 87, 105, 131, 185). — These are only some of the idiomatic curiosities; but in the whole book there are hardly two consecutive sentences that reveal a capacity for smooth fluent expression. Attractiveness of form has been the last thought of the author.

A not exceptionally bad but striking sentence in the Prologue says: "De studie van het Oudgermaansch zou er ontzaglijk bij gebaat worden, wanneer bij de wetswijziging op het Hooger Onderwijs, die nu, naar wij hopen, niet al te lang meer op zich zal laten wachten, het Sanskriet van het doctoraal-examen in de Nederlandsche letteren naar het candidaats-examen werd overgebracht, een verandering, op wier wenschelijkheid de Amsterdamsche faculteit kort geleden den Minister van Binnenlandsche Zaken met klem heeft gewezen." — And the last lines of the book, the author's final words, with which he takes his leave of the reader, are: "Het is even onwaarschijnlijk, dat *m* na den diphthong *oi* tot *um* zou zijn geworden, als dat in den zoo ontstanen uitgang *-aiu(m)* *u* zou bewaard en *i* zou verloren zijn."

I do not know if ever an Essay on music has been written by a man who had no ear for music. But here is a man writing on language without an ear for language.

If only the arrangement had been so clear and perspicuous as e.g. Sievers manages to bring about even in his most difficult passages, we might have forgiven the defects of the style. But the lack of proportion and method, the unsystematic confusion of important facts with minute and hypothetical and controversial details, will make it impossible for our students to derive all the profit from this Handbook, which they might and should. It is as bad as, not to say worse than, the worst of the Germans. And with regretful longing we reflect what we might have gained, if Mr. Boer's scholarship had been combined with the method of Jespersen, or of Sweet, or even of Streitberg. —

The scholarship is above my carping criticism. Only here and there have I placed a query on the margin, where O.E. forms are mentioned.

Is *ealu* derived directly from **alwa* (p. 42)? Then it would be a case of breaking just as *bealu*, and not of *u*-Umlaut.

Is not ide. *gh* represented in Latin by *g* as well as by *f* and *h* (p. 120)?

In the Gen. sing. of *a*-stems the thematic vowel in W. G. is said to be an *e*, which for some doubtful reason does not become an *i* (p. 173). But cannot a form like *dægæs* be more naturally explained from **dagasa* than from **dagesa*? Especially since the oldest texts write *dægæs* (Sievers § 237). And might not the one exception be mentioned here, the Old Kent. umlauted form *ænes*? (the instrumentals *æne* and *hwene* are mentioned on p. 174).

On p. 246 I find the astonishing statement that W. G. has no *i*-Umlauted Past Participles. How then, I wonder, does the author explain the old W. S. forms *-slegen*, *-tygen*, *cymen* etc. (Sievers § 378)?

On p. 260 **habju* is represented as the direct progenitor of *hæbbe*. But in that case we should expect **hebbe* with *i*-Umlaut. Is it not necessary to admit (with Bülbring § 177) the interference of analogy?

I ask these questions only hesitatingly. For the author is very learned and well informed in every detail. He knows the ins and outs of every question.

Tremendous scholarship! this is the first, and this is the last impression. But in beginning, you were inspired with awe, and when you have gone through the book, you bring back from it a feeling of bewilderment and despondency. Is — this — then — Germanic? you ask. And is our beautiful Historical Grammar to become like this? A track of dreary desert-land, lost in the mist. Resembling the one through which "Childe Roland to the Dark Tower came". Well, of course, you were warned from the first. The Prologue said, it was often more useful to see that and why something is unknown

than to have an answer ready taken from the book (p. VI). But that it would be so bad, you never guessed. Everything has become uncertain. Every grouping of Germanic dialects, even that of East, West and North Germanic, must be accepted with reserve (p. 9). Old English and Frisian are perhaps related (p. 11). And thus it goes on, page after page. A typical example you find on p. 255: six sentences all of them qualified by if's and may's. — There were a great many uncertainties before this Handbook appeared. But what few theories and explanations you cherished as sufficiently well-established, are mostly fading away at the touch of this ruthless scepticism. Philology proves as deceptive as poor Lamia before the withering glance of the sage, old Apollonius.

III.

The study of Germanic in our Universities has for some time been passing through a crisis. It has foes within and foes without. An ever-increasing number of English (and other!) students refuse to see what assistance it will give them towards a rational understanding of the language. They are asking troublesome questions: what is the good of it? is the game worth the candle? are we to wade through all this to obtain an insight into the growth and structure of Modern English?

Symptoms of literary Bolshevism? *Caveant Consules!*

Outside a younger generation of scholars is battering the gates. "Neolinguists" have risen against the "Jung-Grammatiker".

What will be the end? Many of the old leaders are already parleying for a compromise. But our author sticks to his guns. We are not quite sure, however, but that his book, through displaying most glaringly the faults of the old system, will tend to hasten the downfall of the fortress.

IV.

Are you downhearted? No!

I have just been reading a charming little volume by A. Meillet, *Caractères Généraux des Langues Germaniques* (Paris 1917). To those that have had the courage to go through Boer's Handbook I can give no better advice than to take up Meillet's book as an antidote. It will reconcile them again to their Historical Grammar.

It has the "génie français" with all its advantages, assimilating whatever is right from whatever source it comes. It is just the opposite of the Handbook. It is easy and clear, it is pleasant to read, and it draws the attention to the positive results that have been attained by scholarly research. You will be astonished to find that there are still so many fine things left after the inroad of Boer's iconoclasm.

By fighting a man may get a warp in his character, especially when he fights his intellectual parents, from whom he has inherited the most unpleasant qualities. Meillet never fights. Meillet shows what good Historical Grammar can do. Boer shows what harm it may work.

The service of the one may be as useful as that of the other. Scarecrows are sometimes as necessary as signposts. But each must stand in its own place.

Meillet has written a book for students to kindle their enthusiasm for Historical Grammar. Mr. Boer will strike a damp over all exaggerated ardour.

Meillet exhibits the possibilities of Historical Grammar. Boer shows its limitations.

Boer's is a useful book for those who have studied Philology for half

a dozen years. He has provided us with an argument to assert our independence, a weapon to defend our national pride against obtrusive foreigners. But he should never have called it a Handbook.

March 10, 1919.

FR. A. POMPEN.

Rectification.

The writer of the article on *Shelley Translations* requests us to rectify a mistake made by him in quoting from Dr. de Raaf's version of *Alastor*:

"En lachte in 't voorbijgaan, zooals kind'ren doen"

should read:

"En lachte in 't voortgaan, zooals kind'ren doen."

Identical Idioms in Dutch and English.

It may be worth while making the following additions:

Along with socialism, words like *class struggle*, *class-consciousness* have come in.

Character drawing, *character portrayal*, *character development* (Crawshaw,¹⁾ and *character study* (Saintsbury) are all very frequent. Similarly *life forces* (Crawshaw)¹⁾ *boy-nature* (Arnold Smith)²⁾ *heart-palpitations* (o).

By the side of *purchasing power*,
spending power,

may be mentioned:

Altogether the *spending power* of the workers has been abnormally high (from?).

Besides the combination *think away* I have found *think back* to:

I think back to a London of trim-built wherries and nankeen pantaloons (from?).

Of the idiom *to burn one's fingers* I can now give an instance:

"I don't want you to go burning your fingers (Galsworthy, Joy).

I wouldn't touch it with a pair of tongs, and

Brought a splendid day with you!

Also mentioned in the previous paper are from the same source.

By the side of *day in and day out* (Shaw) *year in year out* seems to occur:

He would never do an honest stroke of work year in year out, unless absolutely forced to do so (from?).

Of *to hold up* I came across one solitary instance in print and this may be obsolete:

"It might rain for ever, if it would hold up now". (*Evelina* by F. Burney, p. 222, Bohn's Ed.)

As to the idiom *to whistle for a thing* here is an example from *Galsworthy, Joy*:

Colonel [brooding]: Your aunt's very funny. She's a born manager. She'd manage the hind leg off a donkey; but if I want 5 s. for a charity or what not, *I have to whistle for it*.

An interesting equivalent to the Dutch "t is nogal kras (sterk)" occurs in the following quotations:

It's pretty strong to kiss my groom. (*Anth. Hope, The Eye of Love*).

Any Juggins can see she's a bit gone on him. If I were you, Colonel, I should tip her the wink. He was hanging about her at Ascot all the time. *It's a bit thick* (*Galsworthy, Joy*).

I don't mind a man's being a bit of a sportsman, but I think Molly's bringing him down here is *too thick* (*ibid.*).

Compare with this

I think *it's jolly thin* (*ibid.*), to which corresponds the slangy D.'dun'

C. J. VAN DER WEY.

¹⁾ "The Making of E. Literature"

²⁾ "Aims and Methods in the Teaching of English".

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A Crowded Company.

*Modern English Writers: Being
a Study of Imaginative Literature,
1890—1914; By Harold Williams.
(Sidgwick & Jackson).*

Not genius, but a considerable amount of talent, good taste and extensive reading. A conscientious crossing of deserts in search of problematic oases. A booklover telling you of his experiences — not only among masterpieces, but also among pseudo-masterpieces. No lack of discrimination, but often a half-hearted catholicity as well.

It requires positive genius to weigh and balance contemporary claims to recognition. Failing genius, a combination of presumption and dogmatic assertiveness will sometimes do duty for it. But all the while Father Time, the great reverser of values, is laughing in his sleeve. Fifty years, a hundred, two hundred years hence he will help the critic. Time will help him when Time's services are no longer required. For the real *arbiter elegantiarum* is concerned with contemporary merit, not with statues and memorial stones. From him the dead are welcome to bury their dead. *He* wants to give honour unto him to whom honour is due. *He* wants to pay his allegiance to living kings in exile whom *his* eagle eyes have distinguished among the crowd. And now and then, when he lights upon an undoubted masterpiece, there will be great joy in his heart, and he will proclaim his find to the world.

Harold Williams is no Professor Saintsbury, no pugnacious pronouncer of infallible and unchallengeable verdicts. I have a notion that he is a frequenter of studies and studios and workshops, picking up bits of information wherever he goes, and pricking up his ears whenever an artist, letting himself go, points out the weak spots in a fellow-artist's work, in conscious or unconscious rivalry. This would account for the saneness of his views, and for the fact that his judgements, as a whole, reflect pretty faithfully the *communis opinio* of the English literary world as I know it.

It does *not* account for the absence of several names, and the presence of some. Elizabeth Gibson is not mentioned, perhaps rightly. But Ethel Clifford is. Among poets Aleister Crowley, Gilbert Frankau, R. C. Trevelyan, Ralph Hodgson, Ford Madox Hueffer, are unnoticed. Richard Whiteing, author of *The Island*, and of *Number Five John Street*, does not come in for a line. No mention is made of Leonard Merrick, the novelist, of whom Arnold Bennett (Jacob Tonson) wrote, as early as 1908, that he admired him.¹⁾ The same applies to Murray Gilchrist, to such writers of first-rate short stories and prose poems as Frank Harris and Lord Dunsany. Why waste so very, very many pages — more than eight! — on Mrs. Humphry Ward, whereas the author of *My Friend Jim*, W. E. Norris, whose style is immeasurably superior to hers, and who is equally "respectable", is left out in the cold? And why devote about four pages — oh ye gods.... I mean: o ye Muses! — to a discussion of the poetical lucubrations perpetrated by Mr. Maurice Hewlett? And why — to mention a glaring inaccuracy²⁾ — did Harold Williams call *Joseph Campbell Seumas*, and having done so —

¹⁾ In the *New Age* of April 4th: "Dr. Nicoll has just added to his list of patents by inventing Leonard Merrick, whom I used to admire in print long before Dr. Nicoll had ever heard that Mr. J. M. Barrie regarded Leonard Merrick as the foremost English novelist...."

²⁾ There are more: Laurence Binyon's *Threshold* e.g. was never reprinted in *Odes* (1901), but in *London Visions* (1908).

forthwith dismiss him? The Mountainy Singer is not in any way inferior to his countryman Padraic Colum! And how, how was it possible, in an otherwise adequate notice on Laurence Hope, for the critic to overlook her indebtedness to, or affinities with, Leconte de Lisle? — Mark Rutherford is praised, and sanely; but surely it was not enough to say of his style merely that *it is staid*. What do readers think of the ear William Hale White must have had, when they read — aloud — the following abomination, taken from *Mark Rutherford's Deliverance*: "To the poor the cathedral or the church might be an immense benefit, if only for the reason that they present a barrier to worldly noise, and are a distinct *invitation* by architecture and symbolic *decoration* to *meditation* on something beyond the business which presses on them during the week . . ." (my italics).

A truce to faultfinding. Harold Williams has given us not only a useful book of reference, but, in the main, a very readable book. Especially valuable are his Introduction (On New Influences and Tendencies), his chapters on the Celtic Revival, the Intellectual Drama, the later developments of the novel. It warms one's heart to find that he gives poetry pride of place over the drama and the novel. We feel our confidence increase when we see him point out the shortcomings of the present Poet Laureate; when we see him group Wilfrid Gibson with the bigger forces in contemporary poetry, pointing out with perfect justice that, so far from following John Masefield's lead, as is sometimes maintained, he anticipated him in writing 'poetry of low life' — and remained by far the better artist; we chortle in our joy when we are told of Kipling's much-praised 'Recessional' that it "reads like the admonition of a Jeremiah in khaki". There is more. In these days, when everybody in England whose ancestors did not draw the longbow at Hastings claims to be a Kelt, it is refreshing to come upon a passage like the following:

... "the inspiration of the Irish poets is at least as much climatic and local as racial. A flood of unthinking and nonsensical writing has been poured over the Celtic Revival; and the poor Saxon, who is supposed to be without those divine gifts of idealism and mystic vision granted to the race he has driven before him, has been patronizingly belittled. It is no depreciation of the work done by Irish writers in our day to say that even in those faculties more peculiarly arrogated to the Celt he has never approached the depth and breadth of the Teuton, and that the whole literary output of the Celtic races, so-called, sinks into insignificance in comparison with the work of the Teuton. Goethe was greatly moved by *Ossian*, but no Celt has yet written a *Faust* At no time has Irish poetry, as a whole, been distinctively national, and the epithet Celtic, as has been hinted, is a misnomer if it is used to appropriate to Irish poets brooding melancholy, wistful mysticism and fervent idealism, — characteristics which in the poetry of England, Germany, India and virtually any land appear and mingle with other and differing tendencies."

This is sound sense. It is to be feared, however, that the myth of the brooding, wistful, artistic and melancholy Kelt will not so soon be destroyed. Eighty years ago the Irishman in literature was a boisterous swaggerer eternally swinging a threatening shillelah, now he sits under a hazelbush, trying to obtain an interview with the queen of the fairies, and meanwhile failing to see the *lepracaun* who is leering at him and putting out his tongue.

WILLEM VAN DOORN.

Remarks on the Study of Literature.

II.

Every student of English literary history knows de Quincey had noticed, when a boy, that the phrase "Belshazzar, the king, made a great feast to a thousand of his lords" had a mysterious power upon him. In later years when constructing his gorgeous and exquisite prose periods, he deliberately sought for words and sentences which might have a similar effect upon sensitive readers. He is therefore often supposed to have been the first to use "impassioned prose", but, as a matter of fact, he had a long and brilliant line of predecessors. The term "impassioned prose", by the way, is not a happy one, for there is, as Leslie Stephen has pointed out, very little passion in de Quincey's writings, and moreover passion is much too commonplace an agent to produce such subtle and mysterious effects. The psychology of aesthetics has never yet been written and although students are, at times, conscious of the more delicate imaginative sensations, they lack experience in observing and describing them. We have all been annoyed by the customary cant about the "exalting power" of poetry. Yet, in spite of their clumsiness such phrases represent some very real and vitally important inner experience. It is precisely this experience, the true nature of which is entirely unknown and for which there is even no name, that accompanies the reading of all true poetry and of impassioned prose. What, for lack of a better term, has been called other-worldliness is a characteristic of all great verse and of all true art generally. The sensation is produced by some mystic qualities of the pictures called up by certain words or phrases. When the student has trained himself sufficiently to get these pictures rightly focussed in the mind's eye, he will find that their appearance is regularly accompanied by a variety of subtle emotions. Speaking metaphorically we may say these mental pictures are surrounded by a nimbus of many-coloured light, but it is the light "that never was on land or sea". An example will show how these emotions may and should be used to interpret our moods in reading poetry. It is only by thus translating our more obvious feelings (for the more impalpable defy analysis) into terms of the understanding that we can do something to "explain" poetry. Only these "translations" can furnish matter for examination-papers. I take Wordsworth's well-known lines

"voice heard
In spring-time from the cuckoo-bird,
Breaking the silence of the seas
Among the farthest Hebrides."

When we come to analyse the general effect of this fragment, dealing in a most felicitous manner with the hackneyed subject of reviving nature, we notice in the first place the wonderful sense of sudden and marvellous deliverance as from some evil dream. The poet refers to the coming of spring among the Hebrides and hints at the benign influence of the season, which works an almost supernatural change even in the most unpromising scenery of those sterile and inaccessible islands. The name of Hebrides calls up in the imagination a sombre picture of bleak rocks lost in a grey and restless sea. The incalculable age of unchanging granite (on which

Goethe liked to rest, touching with something like awe the very foundations of the earth), the immeasurable waters, troubling the human mind with a depressing consciousness of utter insignificance among eternal and boundless nature; the despairing loneliness and homesickness of the soul; the crushing sense of entrancing silence—all this and more proves to be enfolded in the few simple words of the fourth line. The brooding silence of the sea is broken. The spell of death and haunted wintry twilight snaps. Nature which seemed overwhelming in its chill grandeur, soulless, hard, remote—suddenly responds to the needs of the human heart. It is the voice of the cuckoo that rends the uncanny, clogging stillness. A mere voice, like Uranus in Keats's poem, works the miracle; a mere voice, a sound, symbolizing the mysterious nature of the annual renaissance. Of all vernal sounds the cuckoo's call was the best to select. The blackbird's notes are more melodious, indeed; but the blackbird is pre-eminently a bird of the dusk, as the nightingale of "verdurous glooms". The lark, again, is a blithe little songster and might fitly represent springtime in its fulness, not the marvellous *moment* of rebirth. But the cuckoo's call has a timbre peculiarly its own. It is full and deep, reminding us now of a contralto voice, now of a hautboy. All the freshness, abundance, intimacy, simplicity, unconcern of spring, the very essence of what is rural seems to be in its notes and as we lie listening to its reverberations dying away among the tender new leaves of the beech-trees, we are seized by an inexplicable longing, a yearning for some strange love which is not of this world.

In order to account for his nameless inner experiences, the student, besides studying the psychology of sounds, words, ideas, should pay careful attention to their "associations". To use words and names rich in associations is a very common artifice of writers, just as an artist lays on several coatings of paint and glazes to produce gorgeous effects. Even so undiscerning a critic as Macaulay wrote of Milton's poetry: "Its effect is produced, not so much by what it expresses, as by what it suggests His poetry acts like an incantation. Its merit lies less in its obvious meaning than in its occult power. There would seem, at first sight, to be no more in his words than in other words. But they are words of enchantment". Let us take this fragment from "Paradise Lost":

..... "the Moon whose orb
Through Optic Glass the Tuscan Artist views
At Ev'ning from the top of Fesole,
Or in Valdarno to descry new Lands,
Rivers or Mountains in her spotty Globe"

in which are swept together a hundred imaginative experiences. We sense the pensive Tuscan twilight with the transparent sky, the lizards and glow-worms of the vineyard, the heavy-scented orange-blossom and night cactus; the exquisite serenity of an astronomer's life, rich in pure enthusiasm and quaint superstitions of an age when science was a romantic passion. What a number of hallowed recollections arise, what wistful longing stirs within us when we read of Tuscany. All the varied spectacle of the Italian Renaissance is reflected in that name as in some magic mirror: the spiritual ambition and imagined loves of the Middle Ages; the fullness and bustle of the New Era; the dreamlike pageants in the streets moving around bronze equestrian statues and fountain basins; the religious procession with banners and censers, solemnly descending the cathedral steps, the watch of halberdiers in the courtyard of stern palaces; the pale scholar in his dark study where the votive lamp continually burns before Plato's bust, the refined courtiers

and noble dames attentive in a semi-circle, listening to the laureate poet or thronging round a recently finished picture or a dug up marble torso; the absent-minded alchemist in his crowded, fantastic workshop and the conjuring up of spirits in nocturnal cemeteries. We are reminded of the ancient Grecian myths with the morning dew still shining on the forms of demigods and fable monsters and the extatic visions of christian saints and martyrs; the ambitious schemes of princes and generals; the rhapsodic fancies of artists, the wonderful knowledge of new worlds that had swum within man's ken, the romantic and chivalrous love adventures, daring elopements, conspiracies and assassinations.

And beyond the olive orchard the quiet moon rises, the wondrous orb of crystal overlaid with frosted silver, of occult influences and half-explored wonders in crumbling volcanoes and glittering rills and cloudy continents.

All these pictures are present in the imagination of the sensitive reader of the passage cited, but they are blurred and overlaid by many others. We have to unearth them carefully and attempt a paraphrase, patiently offering a selection of words and phrases to some unknown faculty of the mind which approves of them or rejects them according as they adequately interpret the inner visions or do not.

FRITS HOPMAN.

O. Henry.

I.

The Story of his Life.

With *Heart of the West* he at once compelled our interest. *Cabbages and Kings* and *Sixes and Sevens* followed and then with *Whirligigs* and *The Four Million* a total eclipse of the many contemporary writers that desecrate our bookshop windows and "disturb our optical nerves" nowadays. The twelve cheap volumes followed each other in rapid succession. Then, as if one edition were not enough, a better one was shelved before long "for the sake of him that's gone." Wasn't it Dostoievski who said, that not before we have given an author a beautiful binding or better paper, do we show that we really love him?

Up to the time when O. Henry's books were introduced into our country, hardly anything had been written about the author in English periodicals. Only the Bookman had contributed a short article. A comprehensive work like that of Harold Williams on Modern English (and American) writers practically ignores him, confines itself to the statement that the United States has latterly produced many exceptionally fine writers of the short story among whom Jack London, O. Henry and others.

The first great O. Henry biography appeared in the year 1916 at the hands of Professor Alphonso Smith.

O. Henry's life is in many respects as readable, that is to say, as eventful as that of Jack London, or Poe, or Stevenson. His real name was William Sidney Porter, his natal year 1862, his birth place Greensboro, a quiet little town in North Carolina where his father was a doctor. A "queer kid"

the neighbours pronounced him, at once shy and forward, not unlike Wee Willie Winkie reserved when face to face with strangers, but once having accepted an acquaintance graciously pleased to thaw. His favourite game was playing Indian or black scout, "dying a thousand times" in those days being a small item.

His education he received at the hands of an aunt, who kept a private school at Greensboro. Here the boy first showed his great talent for drawing and story-telling. The school curriculum did not offer great things, but there was one item of decided interest to the children. Once or twice a week Miss Lina would gather her pupils about her to try a hand at the "making of literature". A story would be started and the pupils had to follow it up and bring it to and end. This was grist to the mill of young Will, who always carried off the highest prize. In *Heart of the West* there is a story, the Sphinx Apple, which brings to mind Miss Lina and her pupils:

A party of travellers get snowed up in the Rocky Mountains and have to take shelter for the night in a log-cabin. They are seven, one lady and six gentlemen. It turns out that there is a story connected with the house and its former tenant. To pass the time, one of the party, an affable self-complacent judge suggests that each of them shall try to conclude the story of which only the early part is known. By way of reward the lady is going to allot an apple that has been found in one of the cupboards, to the best teller of the story. Five different versions are given in characteristic O. Henry manner. At last it is the judge's turn. He is going to beat them all. When the end comes at last, the Judge turns expectantly to the awarder of the prize hoping "to win out." The lady is sleeping sweetly. The judge essays to take her hand to awaken her. In doing so he touches a small, cold, round, irregular something in her lap. "She has eaten the apple," announces Judge Menefee, in awed tones, as he holds up the core for them to see.

When O. Henry left school he became assistant in his uncle Clark's drug-store, a very popular haunt in the little town. Many queer customers entered there to buy their dose of physic, their pills and plasters, little suspecting that their oddities of speech or manner would be reproduced in print by the "unsophisticated" boy behind the counter. Here too the boy acquired that extensive knowledge of drugs which was to stand him in such good stead in after years. But the work was distasteful to him and besides it impaired his health.

Fortunately a kind-hearted friend of the family, Dr. Hall, took pity on the boy. The doctor was going on a long trip to the Texas, where his three sons had settled down. He now came to invite young Will to join him. One of his sons, Red Hall, who had made a big name for himself as a Texas Ranger, would put him up.

It was a happy day for the boy when he turned his back on the stuffy drug-shop in order to go Texas way. A glorious new life was in store for him. It would give him health and strength and a roaring appetite. A splendid ranch received him on the border of a real prairie, that stretched far and wide before his wondering eyes. We soon find him riding out there with Red Hall or "the boys," watching them roping beeves, shooting accurately from the saddle, throwing the lasso or dipping muttons. He had not been long at the ranch when he received "the cowboy's accolade" a kind of initiation of the practical joke variety into cowboy life. This ceremony he has described with great humour in *The Higher Abdication*. At other times we find him facing actual danger in the company of Red Hall, the terror of cattle thieves, train-robbers and other criminals. All these experiences inspired him later on to write that

delightful volume of short stories, *Heart of the West*. Much time too was spent reading. "History, fiction, biography, science and magazines of every description were devoured and were talked about with eager interest."

Then, after, two years, feelings of loneliness began to prevail and he moved to Austin, the capital of the Texas, where he got a post at the Land office. The four years he spent there were among the happiest of his life. He had married or rather run away with his bride, Miss Athol Estes. Her parents had objected on the score of their daughter's weak health, but everything was forgotten and forgiven when the two young culprits returned as husband and wife.

The marriage was a very happy one. His wife, witty and musical, gifted with a keen sense of humour and a refined taste for literature, showed great interest in his work and stimulated him to publish more than he had hitherto done. A weekly paper was founded *The Rolling Stone*, but this was never a great success. "It rolled for about a year, and then showed unmistakable signs of getting mossy." In the meantime the author had exchanged his post at the Land Office for one at the First National Bank of Austin. After three years he abandoned it to take up literature as a profession. That was in December 1894.

A few months later O. Henry was summoned to come to Austin. A considerable sum of money was missing in the Bank and he was held responsible. He took the train but instead of stopping at Austin to go and prove his innocence, he made like Lord Jim the one fatal mistake in his life. He did not get out at Austin but went straight on to New-Orleans and took the first available fruit-steamer for Central and South America.

The boat landed him at Trujillo in Honduras. There on the wharf he happened to see a gentleman in a ragged dress-suit and tophat leave another fruit-steamer in a great hurry. O. Henry accosted him and asked why he was so anxious to be off. "Perhaps for the same reason as yourself", was the reply.

The stranger was Al Jennings, the leader of one of the most notorious gang of train robbers that ever infested the Southwest. In this gentleman's company and that of Frank Jennings, his brother, O. Henry travelled all along the coast of South America. Returning to Central America he wanted his wife, with whom he had been corresponding off and on, to come over and settle down there. A letter came soon after with the terrible tidings that her health was giving way. O. Henry then determined to go straight back to the United States and give himself up. When he arrived all hope had already been given up. Still she lingered a few months and then the end came.

This blow was followed by one not less terrible. He was sentenced to three years' confinement in the notorious Ohio prison in Columbus. Once having roused suspicion by his unaccountable behaviour, there was no convincing the jury of his innocence. That was proved only when it was too late.

Very pathetic is the correspondence between the author and his little daughter who never knew that her father was in prison. On the whole the life was endurable; he enjoyed greater freedom than any other prisoner owing to the fact that he could make himself useful in the drug-line again. They gave him the post of drug clerk which consisted in supplying the sick prisoners with physic. This brought him in contact with a great many notorious characters who never failed to let him into their antecedents. *The Gentle Grafters*, a collection of short stories all dealing with the doings and undoings of two beloved vagabonds, was no doubt suggested by what he heard and saw in that prison.

When O. Henry left gaol he did not return to the West but took up his abode in New York. A metropolis only could make him forget the shadowed years that lay behind him. Here in this City of the Four Million, so wonderfully interpreted by him either as a second Bagdad or as a dollar-ridden world, he was to come into his own. The prophecy of Prof. Stephen Leacock that the time would not be far off for the whole English-speaking world to recognise in O. Henry one of the greatest masters of modern fiction was gradually coming true.

At the height of his fame the author unexpectedly died on the 5th of June 1910.

(To be continued.)

A. C. STEHOUWER.

Seeming Parallels.

Idiomatic expressions are seldom identical in two different languages, to quote Mr. C. J. van der Wey, who has contributed an interesting paper to the first number of this periodical. But what the writer has not brought out is the fact that even where idioms are identical as to their face value they may be as different as chalk from cheese nevertheless with regard to their meaning. To illustrate this statement we cannot do better than take, e.g. the simple English sentence I have had it on my nerves and its literal Dutch rendering: Ik heb het op mijn zenuwen gehad, the former meaning: it has been keeping me in a nervous state, the latter: I had a fit of nerves. It is this class of idiomatic parallels in Dutch and English, that we propose to call seeming parallels. In most cases the context will, of course, be a sure guide to their signification but occasionally such parallels are dangerous traps for unwary beginners, who are apt to rush in with the literal mechanical translation suggested at first sight by the meaning of the separate words without reflecting for a moment that, here too, sometimes something else is meant than meets the eye. Such a sentence as he could not better himself will be translated by the unsuspecting tyro: hij kon zich niet beteren, instead of: hij kon zijn maatschappelijke positie niet verbeteren, hij kon geen beter betaalde betrekking krijgen. And with regard to the adjective better it will not be superfluous to draw the student's attention to the difference between better and beter in order to prepare him for the correct translation of he is better: hij (de patiënt) maakt het beter, het gaat wat beter met hem, and not hij is beter, which is to be rendered by he has recovered, he is well again, although in northern use he is quite better is the exact equivalent of our Dutch hij is heelemaal beter, he is quite well again, he is fully recovered, whereas hij is veel beter, can also be rendered by he is considerably better in ordinary English. Nor should we forget to mention the idiomatic phrase be better off in this connection, because only learners with a finely developed linguistic feeling will hit upon the correct rendering, viz. er beter aan toe zijn, in beteren doen zijn, er beter bij zitten on the spur of the moment, the majority getting no further than beter af zijn. Of course the starting-point is be well off, in goeden doen zijn, but not literally rendered goed af zijn. If the reader will take the trouble to compare the following pairs he will no doubt get some pleasant

and surprising eye-openers. But it ought to be distinctly understood that the list is not meant to be exhaustive. The present writer will be grateful for any additions, since he intends to deal with the subject more fully on a subsequent occasion.

the business is on the bottle not = de zaak is op de flesch
 he couldn't make a book not = hij kon geen boek maken
 he will get the bullet not = hij zal de kogel krijgen
 he was in the clouds not = hij was in de wolken
 he was round the corner not = hij was den hoek om
 turn the corner not = den hoek omgaan
 there is death in the pot not = het is daar de dood in den pot
 beat one out of the field not = iemand uit het veld slaan
 have a hard head not = een harden kop hebben
 stand at the head of not = aan het hoofd staan van
 have a good heart not = een goed hart hebben
 take to heart not = ter harte nemen
 have Moses and the prophets not = Mozes en de profeten hebben
 she has him in her pocket not = zij heeft hem in haar zak
 they were of the party not = ze waren van de partij
 be posé not = geposeerd zijn
 be put in the pot not = in den pot gedouwd worden
 go on the run not = op den loop gaan
 be in a bad skin not = in een kwaad vel steken
 jump out of one's skin not = uit zijn vel springen
 be on a visit not = op visite zijn
 be above water not = boven water zijn
 play fair weather with not = mooi weer spelen van
 have the wires in one's hands not = de draden in handen hebben
 dyed in the wool not = in de wol geverfd
 be well with one not = wel met iemand zijn.

Even such an innocent-looking combination as e.g. active service, at once suggesting its mechanical equivalent active dienst, is but a well camouflaged specimen of the kind of treacherous parallels of which the above are more striking instances, active service meaning: dienst in tijd van oorlog, as was rightly pointed out in Dr. Fijn van Draat & J. Josselin de Jongh's still useful little book, *Outlanders*, whereas with us active dienst means colour service, service with the colours, our activity, as valiant neutrals, not going any farther. Cp. also

good bread = goed brood and goed zijn brood, een goede
 [betrekking]

a weak brother and een zwakke broeder
 cold fire and koud vuur
 the old dragon = (satan) and de ouwe draak
 first officer and eerste officier
 the old gentleman (= de duivel) and de ouwe heer
 a good child and een goed kind
 industrial school and industrieschool
 a public house and een publiek huis
 a public woman and een publieke vrouw
 Second Chamber and Tweede Kamer.

From such combinations to compounds there is but one step. As interesting Dutch-English identities which have come into existence only recently Mr. C. J. van der Wey notes conscience-money, which, however,

does not mark an approach to Dutch, our gewetensgeld being nothing but a mechanical rendering of the English word, mathematics master, language teacher and truth sense. Even more interesting, however, are those of this class of words which, though built-up of the same elements, are entirely different as to their meaning. Thus, for instance, an address book, i.e. a book for noting down addresses, is not what we call an adresboek, nor an ash-man, one who covers himself with, or lives in the, ashes what we know as an aschman or the asses' bridge or pons asinorum = Dutch ezelsbrug. So the following sentence culled from the N. E. D.:

He knows the operation... to be the pons asinorum of incompetent workmen couldn't possibly be rendered by: Hij weet dat die operatie of bewerking de ezelsbrug is van onbekwame werklui, however much one might be tempted to do so if one has not been "put wise". Here pons asinorum is not = a shift for an ass, a help for a dunce in the sense of Dutch ezelsbrug, French pont aux ânes, but it means: a difficulty they can't manage, the point at which their skill leaves them in the lurch. We leave it to the reader or rather the student, to compare

after-thought and achterdocht
back-water and achterwater
baggage-wagon and bagage-

[wagen

bath-chair and badstoel
bed-stead and bedstee
breast-harness and borst-

[harnas

breast-plate and borstplaat
beef-steak and biefstuk
bridegroom and bruidegom
cat-fish and katvisch
coffee-room and koffiekamer
coffee-table and koffietafel
eye-glass and oogglas

foot-path and voetpad
free-quarter and vrij kwartier
gas-stove and gaskachel
guest-house and gasthuis
gold-finch and goudvink
hand-work and handwerk
head-money and hoofdgeld
health-officer and officier

van gezondheid

house-physician and huis-

[dokter

high-flyer and hoogvlieger
kitchen-maid and keukenmeid
lancet-fish and lancetvischje
letter-book and brievenboek
letter-card and briefkaart
land-man and landman
land-rat and landrat
law-book and wetboek

long-nose and langneus
May-cherry and Meikers
May-flower and Meibloem
misprint and misdruk
money-worth and geldwaarde
mouth-piece and mondstuk,
name-word and naamwoord
night-worker and nachtwerker
oil-man and olieman
outlay and uitleg
overdriven and overdreven
oversight and overzicht
pocket-book and zakboekje
portmanteau and porte-

manteau

pot-pourri and pot-pourri
proof-sheet and proefvel
proof-work and proefwerk
quarter-ill and kwartierziek
self-conscious and zelfbewust
shell-fish and schelvisch
soul-sickness and zielsziekte
sportsman and sportman
storm-door and stormdeur
sugar-baker and suikerbakker
stone-oak and steeneik
sun-blind and zonneblind
sun-glow and zonnegloed
thumb-screw and duimschroef
troop-officer and troepen-

[officier

undermaster and ondermeester
underworld and onderwereld
uproar and oproer

waterpot and waterpot
watering-place and water-
[plaats]
well-doer and weldoener

white-fish and witvisch
wintergreen and wintergroen
work-house and werkhuys
would-be and would-be.

With single substantives the same phenomenon will show itself when such pairs as e.g. *absent oneself* and *zich absenteeren*, *acre* and *akker*, *act* and *acte*, *action* and *actie*, *actor* and *acteur*, *actual* and *actueel*, *acute* and *acuut* etc. are compared but these are so numerous that they cannot be adequately dealt with in a paper of the usual size nor even in a whole number of English Studies.

Maestricht.

F. P. H. PRICK VAN WELY.

Adverbs formed from monosyllabic words in-y.

"In adverbs from monosyllabic adjectives in -y both *y* and *i* are usually found: *dryly* and *drily*, *gayly* and *gaily*, *slyly* and *slily*. But always *daily*, *shyly*, *greyly*, *grayly*, *coily*". (Kruisinga, *A Handbook of Present-Day English*, II, § 654).

The rule is, in this form, a distinct improvement on the old one: "Adjectives of one syllable retain the *y* or change it into *i*, as *dryly* or *drily*, *gayly* or *gaily*; but *day* forms *daily*, and *coy* forms *coily*". (Roorda, *Dutch and English Compared*, I², § 248.)

It may be thought a pity that the latter rule with its two (properly speaking only one) exceptions is to be consigned to the grave, but truth is that the matter is not so simple as it was represented here.

For if we take the words that come under the rule, in their alphabetical order, we find that usage in one case differs from that in an apparently similar one.

I. **Coily** is, according to the N. E. D., the obsolete form of *coily*. The word occurs very rarely, and the last example in this dictionary dates from 1842 (Beautiful imagery . . . long sought and *coily* won.) The only other example I have been able to dig up, is from W. Irving's *Spectre Bridegroom*:

While others were wasting their sweetness in the glare of the world . . . she was *coily* blooming up into fresh and lovely womanhood.

II. **Daily**. The form *dayly* is also quite obsolete, the last example of its adjectival use, to be found in the N. E. D., is of 1611 (in the A. V.), and of the adverbial form of 1635. (As the word is not derived from an adjective, it ought not to have been mentioned in this connexion; only, it seems hard to frame a separate rule for a single word).

They arrived *daily* from the various termini (Galsworthy, *Man of Property*, II, p. 158).

III. **Dryly** and **drily**. About these forms the N. E. D. observes that the former spelling is more analogical: cf. *shyly*, *slyly*, also *dryness*. (The dictionary admits, however, the form *slily* as a variant of *slyly*, so that this part of the reference must be set aside.) Already in Shakespeare's time the form *drily* occurs, and since that time both forms are met with, some writers preferring the spelling *dryly* (e.g. Fergus Hume, Fred. M. White, Hewlett, Savage,) but the majority using the form with *i* (Hope, Stevenson, Haggard, Mrs. H. Ward, Conan Doyle, Baroness von Hutten). With some (see quotations 2, 9; 14, and 15) both spellings are met with.

1. Old Jardine cut in *dryly*: "That's her business" (Ayres, *Richard Chatterton*, p. 9).
2. "Perhaps not," said Mr. Demster Fiske Raffan *dryly* (Cosmo Hamilton, *The Princess of New York*, p. 10).
3. "I can imagine," he agreed, *dryly* (Harper's *Monthly Magazine*, June 1910, p. 14).
4. "He is well friended by many ladies, some of account, and some of none at all, by what I hear," said the friar, rather *dryly* (Hewlett, *Forest Lovers*, p. 13).
5. "So I believe, but I have to prove my case," said Dan *dryly*. (Fergus Hume, *The Mystery Queen*, p. 99.)
6. "Perhaps do more," said the baron *dryly* (R. H. Savage, *My Official Wife*, p. 116).
7. "So do I," Mc Phail said, *dryly* (Fred. M. White, *The Black Prince*, in *Strand Mag.*, Oct. 1916, p. 372).
8. "I have no doubt that you would have had a more lively evening," said Holmes, *dryly* (Conan Doyle, *Hound of the B.*, p. 103.)
9. "He evidently knows them," said Geoffrey *dryly* (Cosmo Hamilton, *The Princess of New York*, p. 111).
10. "Quite so," replied the Colonel, *dryly* (R. Haggard, *Stella Freg.*, p. 30).
11. "That would not matter," observed the Mother Superior *dryly* (Hope, *Indiscretion of the Duchess*, p. 38).
12. "You would not have had a flattering reception," she suggested *dryly*. (Bar. von Hutten, *Halo*, p. 99.)
13. "So you are," said Dickie *dryly* (*London Mag.*, July 1917, p. 488).
14. "If they knew," he added, *dryly*. (Stevenson, *Kidnapped*, p. 36.)
15. "And where have you come from, Mr. David Balfour?" he asked looking me pretty *dryly* in the face (*Idem*, p. 108).
16. "I regard Fontenoy as a very competent person," he said *dryly* (Mrs. H. Ward, *Sir George Tressady*, p. 39.) (and further 9 more examples from the same book and one from *The Case of R. Meynell*, p. 57).
17. Sarrion smiled a little *dryly* (H. S. Merriman, *The Velvet Glove*, p. 75).

IV. **Gaily and gayly.** About the two forms the N. E. D. remarks: "The spelling *gaily* is the more common."

1. Indeed, Juanita exercised the prerogative of her sex, and led the conversation, *gaily* and easily (H. S. Merriman, *The Velvet Glove*, p. 62).
2. She laughed *gaily* (*Idem*, p. 40).
3. "And Marcos is not with you?" the girl went on *gaily* (*Idem*, p. 16).
4. "You'd do anything I want you to do," she told him *gaily* (Cassel's *Mag. of Fiction*, March 1917).

V. **Greyly and grayly.** The above-mentioned dictionary gives only these spellings, not those with *i*. The form with *-ey* is preferable.

VI. **Shyly.** The same work remarks (under *shily*) that this is an obs. var. of *shyly*, whereas (under *shyly*) it says that the word also occurs in the form *shily*. I believe that the first statement is correct, for in the following 14 quotations, only the spelling with *y* occurs, and I cannot offer a single example of the word with *i*.

1. While I spoke, she glanced up *shyly* through her fluttering lashes (Blackmore, *Lorna Doone*, p. 222).
2. But now I wanted the powder so much, that I went and kissed mother, very *shyly*, looking round the corner first, for Betty not to see me (*Idem*, p. 36).
3. They walked side by side, a little *shyly* at first, and then I saw Jack put his arm round her waist (Crawford, *Uncanny Tales*, p. 134).
4. Some half-naked children stood *shyly* watching her from a little distance (F. Marion Crawford, *Takisara*, II, p. 83).
5. Until then she had accepted Edwin Gray on an equal plane, so to speak, giving *shyly* in exchange for his sympathy and understanding her own fanciful zest of living (Harper's *Monthly Mag.*, June 1910, p. 16).
6. She held out her hand, rather *shyly* (Hewlett, *Forest Lovers*, p. 67).
7. She looked *shyly* at Isoult as she spoke (*Idem*, p. 86).
8. She moved across the room, *shyly*, constrainedly (R. Marsh, *The Girl and the Miracle*, p. 125).
9. She now and again, towards the end, enclosed a cutting from a German paper, which Jimmie had *shyly* to get John Biggleswade to render into English (Oxenham *Rising Fortunes*, p. 66).
10. Then he looked at me a little *shyly* (Stevenson, *Kidnapped*, p. 81).

11. Mary Elsmere, *shyly* amused, held aloof (Mrs. H. Ward, *Case of R. Meynell*, p. 42).
12. She glanced *shyly* towards Mrs. Allison (Mrs. H. Ward, *Sir George Tressady*, p. 79).
13. Lady Harman bowed a little *shyly* to his good wishes (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 73).
14. "He will be surprised to see us," quoth Croisette, laughing — a little *shyly*, too, I think (Weyman, *House of Wolf*, p. 70).

VII. **Slily and slyly.** The Concise Oxford Dictionary mentions *slily* as a variant of *slyly*. And indeed, in modern authors we find, in contradistinction with *shyly* and *shily* (which latter form is quite obsolete now), both spellings as is proved by the following quotations:

1. And then Annie said to me very *slily*, between a smile and a blush — "Don't you wish Lorna Doone was here, John?" (Blackmore, *Lorna Doone*, p. 197).
2. "And how long would you wait for me, Lorna?" "Till I could get you," she answered *slily* (*Idem*, p. 232).
3. They laughed and smiled *slyly*, and both were satisfied (Hall Caine, *Son of Hagar*, p. 10).
4. "Ah," said she *slyly*, "ah, Sir Discreet, I see that you have the lady first" (Hewlett, *Forest, Lovers*, p. 16).

VIII. **Wryly.** This word is not given in the Concise Oxford Dictionary, but occurs now and then in the spelling *y*:

1. His host smiled, a little *wryly* (R. Marsh, *The Girl and the Miracle*, p. 50).
2. Instead of laughing down at folly and failure, he had moments when he felt that he was rather laughing up — a little *wryly* at monstrous things impending (H. G. Wells, *The Wife of Sir Isaac Harman*, p. 201).
3. "Oh — assuming that I could support us," he said, smiling *wryly* (Cassell's *Mag. of Fiction*, March 1917).

From the above it appears that usage is rather arbitrary in this matter, for we find *coily*, *greyly* and *grayly* by the side of *daily*; both *dryly* and *drily*, *slyly*, and *slily* whereas *shily* is non-existent and no examples of the spelling *wryly* have been met with. Kruisinga's rule is therefore almost quite correct, and might be given in this form: "In adverbs from monosyllabic words in -y both *y* and *i* are found in *dryly* (*drily*) and *slyly* (*slily*); *y* occurs in *coily*, *greyly* (or *grayly*, which seems less preferable), *shyly*, *wryly*; *i* in *daily*; *gaily* is more common than *gayly*," or still shorter:

"In adverbs from monosyllabic words in -y both *y* and *i* are found in *dryly* (*drily*) and *slyly* (*slily*); the others occur only with *y* (e. g. *coily*, *shyly*), but *daily* is always and *gaily* is usually spelt with *i*."

Rotterdam.

W. A. VAN DONGEN Sr.

"Labour in the quern."

In Shakespeare's *Midsummer-night's Dream* (Act II, 1, 32—42) occurs this well-known passage:

32. Either I mistake your shape and making quite,
33. Or else you are that shrewd and knavish sprite
34. Call'd Robin Goodfellow: are not you he
35. That frights the maidens of the villagery;
36. Skim milk, and sometimes labour in the quern,
37. And bootless make the breathless housewife churn;
38. And sometime make the drink to bear no barm;
39. Mislead night-wanderers, laughing at their harm?
40. Those that Hobgoblin call you, and sweet Puck,
41. You do their work, and they shall have good luck:
42. Are you not he?

Mr. A. W. Verity, in his splendid edition of this play, adds the following note to line 36:

"labour in the quern, grind corn — a good action. She mentions Puck's good and bad qualities together."

This note and elucidation of the text seems to me to be beside the mark. And as other editors fall into the same error or give another equally faulty explanation (to say nothing of translators like Burgersdijk, who is fathoms from the right interpretation), it seems no superfluous task to try and restore the true sense.

For the action of "labouring in the quern" cannot possibly be called *good* in this connexion.

In the first place not, because in line 32 the fairy speaks of Puck as a *shrewd and knavish* sprite, whose evil deeds she is going to enumerate. She says that he frightens the maids, skims the milk, and causes the farmers' wives to churn in vain world without end; the drink gets no barm, and night-wanderers are misled by him. Would it not sound queer, if in the very midst of these many wicked acts the 'good' deed of 'labouring in the quern' were mentioned?

Besides, the good actions, occasionally performed by him for the benefit of those that call him by the names of 'Hobgoblin' and 'Sweet Puck', are described afterwards in lines 40 and 41: 'he does their work and they shall have good luck'. Here is a marked contrast between the lines 32—39 and 40—41, — a contrast also felt by Kok and Burgersdijk, who inserted the adversative conjunction 'maar' between lines 39 and 40. The first part of the passage describes Puck's tricks, the second his good works.

But how can 'to labour in the quern' have an unfavourable meaning?

It seems so natural to take the phrase in a good sense. Even Dr. Samuel Johnson objected to labouring in the quern being mentioned among evil things done by Puck.¹⁾ But this grand old man, too, evidently thought it strange that only *one* good act should be described amidst so many evil pranks, and so he reckoned the skimming of the milk among the good actions as well!

The solution of the problem lies, however, somewhere else. The action of 'labouring in the quern' can very well have a less favourable sense, as was intuitively felt by Kok, who translated: 'en maak den molen stroef', which is not quite correct, but makes sense. The word 'labour' has the meaning of 'to exert one's powers, to exert oneself, to toil' (N. E. D.), but is (and was in Shakespeare's time even oftener than now) connected with the idea of *trouble*. We need only think of a labouring ship, a labouring woman (now obsolete in the sense of a woman suffering in childbirth), hard labour, to labour one's way etc. And if logic forbids us to deny the congenerous character of the six actions, named in lines 35—39, we cannot but take the verb 'to labour' in the sense of *to exert oneself so as to give trouble*. Just as Puck hindered the regular working of the churn, so he tampered with the hand-mill so as to prevent the corn from being ground. The Dutch phrases *z'n uiterste best doen* (taken in an ironical or unfavourable sense), *aan 't werk tijgen*, *z'n streken uithalen*, etc. might perhaps be taken as equivalents of the English term.

Rotterdam.

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¹⁾ See Moffatt's Edition of the play.

Notes and News.

The Education Bills. The chief purpose of the new Educational Bills is to increase the grants of voluntary schools. Other rules concern the management of the schools, the programmes and the examinations. Most of these do not concern us here, but there are a few points that may be noticed. In the University Bill provision is made for a new doctorate of letters to take the place of the former special doctorates of classics, Dutch, Oriental languages, etc. In this way it will be made possible to take a degree in English. What the examinations preceding the degree will be like remains to be seen. If the proposals of the Royal Commission which advised the Lyceum-scheme are followed, it is to be feared that too exclusive stress will be laid on the study of language and literature, and that the study of the history and institutions of the country concerned will be neglected. It is to be hoped that the Minister, or his responsible advisers, will pay some attention to the considerations brought forward in the recent Report of the English Royal Commission on the study of modern languages, of which the most important points were mentioned in our April issue.

Another new proposal is warmly to be welcomed: the number of scholarships is not to be limited by law. We may hope that the practical result will be that far more scholarships will be awarded in future. It is a pity, however, that the Minister does not propose to raise the amount. Eight hundred guilders a year was enough forty years ago, but it should be raised under the present conditions of life to twelve hundred. Nobody will pretend that this sum will enable holders of a Government scholarship to live in luxury.

It may be expected that as a result of the Bill the number of students of modern languages will greatly increase at the Universities. The question arises now whether those Universities, which provide for the teaching of modern languages at all, are really able to train future English masters and scholars. We purposely distinguish two classes, because it is no good for the Universities to ignore the fact that they have to deal with two classes of students whose requirements are only partially identical: future masters (or lawyers, doctors, etc.), and future scholars, investigators, or whatever name may be chosen. Those who know anything of the organization of the teaching of modern languages in our Universities (practically Groningen and Amsterdam) will unhesitatingly answer the question in the negative. Indeed, they may be inclined to think that to apply the word organization to the present teaching arrangements is glossing over the sad truth: that there is no organization at all.

And it is perfectly true that there is no proper organization for the teaching of the modern language, in a word for the A-diploma, or the "Candidaats-examen". Practically speaking we may say that a student of modern languages on entering the University is supposed to have passed his "candidaats". There is thus no provision at the University for what is the basis of the future language master's work. And that the provision for further study is satisfactory will be held by none. We are of opinion that the existing staffs at the two Universities concerned should be strengthened by further appointments, and that this should be done before (or rather instead of) organizing an equally inadequate staff at the other Universities.

The only point of the new Secondary Education Bill to which we will refer is the announcement that the Minister intends to restrict the admission

to the examinations for the M.O.-diplomas to those who can show proof of a satisfactory general education. That the present state of things is an absurdity has been pointed out time after time by various examination-committees. We may refer to the specimen in the report of the 1918 Committee for English published in this number. It is therefore a matter of great regret that the Minister does not propose to require these proofs of satisfactory education from the candidates of the next few years, thus continuing a state of things that is nothing less than a scandal, and a blot on our educational system. We hope that the masters' associations will take this matter in hand. For the Minister to suppose that a sufficient supply of masters can only be maintained by allowing thoroughly unfit men to enter their names for the examinations, is nothing short of an insult to the whole profession.

Apart from the details we have mentioned, it may be said that the two Bills will probably advance the course of secondary education, and may be the prelude to an improvement of the university teaching of modern languages. But much will depend on the way in which the principles laid down will be worked out. We must wait for that till the rules and programmes in the expected "maatregel van bestuur" have been made public.

Going to England. We are authorized by the British Consulate General at Rotterdam to publish the following statement:

"Under the present regulations there will be no objection to Dutch students proceeding to England for the purpose of study providing they comply with the following regulations: —

They should fill in questionnaire forms; they should also sign a declaration in duplicate to the effect that the object of their journey is solely for the purpose of study and *that they will not engage in any work, office or otherwise, neither against payment nor without payment, during the time they remain in the country.*¹⁾ Copies of both these forms can be obtained from the British Passport Office at Rotterdam, or from the British Consulate at Amsterdam or the Vice-Consulate at Flushing.

When filled in in duplicate, the declarations and the questionnaire forms can be returned by post together with the passport, the fee of f. 1.22 for the visa, and a stamped addressed envelope. If the visa is granted, the passport will be returned duly endorsed for the journey. If for some reason the visa is refused, passport and fee will be returned.

On arrival in England all aliens must register with the Police within 24 hours and then comply with any further conditions which may be imposed".

It will be evident that this restriction excludes the possibility of Dutch students obtaining appointments at English schools, so that this part of the scheme outlined in our February number has to be given up.

As to addresses of English families: our correspondent who is in England at present has not yet sent any data. If she succeeds in finding recommendable addresses they will be forwarded as soon as possible to those of our readers who have applied for them. We should have preferred to have had something more definite to publish, but must at the same time observe that our request to readers to send us any information that might be useful has, with one exception, not yielded any result thus far.

¹⁾ The italics are ours.

A prospectus of the holiday course to be organised by Mr. Jones was posted to all subscribers in May. The Oxford University Extension Delegacy have sent us a prospectus of the course to be held on *The British Commonwealth, Past, Present, and Future*, to which we referred in our April number. The course is not specially designed for foreigners, though we believe that many of the subjects to be treated would interest Dutch students of English. The prospectus mentions the following among other topics: The Evolution of the Commonwealth; Social and Economic Problems; The Political Literature of the Empire, with special reference to the political writings of such authors as Shakespeare, Bacon, Locke, Johnson, Burke, Adam Smith, Mill, Wordsworth, Tennyson, Kipling, and a short course on Colloquial English; The Fine Art, Architecture, and Music of the Peoples of the Commonwealth.

Date: August 1—14. Fee for the course £ 1 1 s. A list of lodgings will be obtainable from the secretary.

The London Holiday Courses are also prepared to advise students as to suitable places of residence.

The University of Cambridge is organizing a summer course in Geography for teachers, which we suppose will not appeal to our readers. Should any of them desire particulars they may obtain them from us.

Personalia. A correspondent at Utrecht writes that Mr. M. G. van Neck suffered from a severe attack of appendicitis in April, but is now doing well again. To the congratulations of his students, for whom his recovery is cause for rejoicing, we have much pleasure in adding our own.

The English Clubs. We were much interested to hear that the English Club at Utrecht has taken up the question mooted in our Notes in the April number, and that its committee devoted a special meeting to it before submitting its views to the members. It appears that that Club intends to take steps in the matter, subject to the final decision of the members which is expected to come off at its next gathering.

Our correspondent is careful, however, to point out that some parts of the article came in for severe criticism, notably our qualification of the work of the Clubs as half-hearted and unsystematic. In proof of the contrary an account was sent us of the work done by the Utrecht Club since September 1918; and we feel in duty bound to retract this part of our criticism as applied to the Utrecht Club. If the other clubs are likewise of opinion that we have judged them wrongly, we shall be glad to be convinced.

This apart, we must repeat our charge: that the Clubs have neglected, and wrongly neglected, all questions that our vernacular calls *studiebelangen*: for the correct English rendering of which we shall be obliged. A prominent member of the B-committee has asked us if we are of opinion that the Clubs should propagate reforms in the examination programmes, etc. We are afraid they could not if they would. What they should do is first to make a study of these questions by inviting leading educationists and scholars to deal with them at their meetings. Next, when they have been thus treated and discussed in all their aspects, to consider in what way the professional interests, present and prospective, of their members are affected by measures like the admission of modern language students to the degree; and lastly, if it be not then too late, to agree as to whether these interests require to be looked after by the clubs in any way. Whichever way opinion on this latter point might go, there should be an end, once and for all, of the meek and blank indifference to these questions which

the Clubs have tolerated and encouraged by quietly tabooing them — and by allowing the interests of their members to be looked after, without any thanks, by the *Vereniging van Leraren in Levende Taten*.

We have urged the establishment of a Joint Committee for the furtherance of this aim. If it does come into existence it will soon find other problems waiting to be dealt with. We mentioned one: getting English men of letters and educationists to lecture to the students of English at our Universities. Men like Wells, Shaw, Jones, and others like them should be asked to come over and would be very likely to accept; but the resources of any single Club would be unequal to the undertaking. Last winter one of the Clubs tried asking an English author to give a lecture and proposed to the others to do so jointly. No. 1 replied that Mr. X looked after the engagement of lecturers, and that the application should be made to him; no. 2 that one of its members might know of somebody who might be invited. The upshot was that nothing came of the plan. A permanent committee which should secure the aid of a representative body like the *English Association* (is it known at all in Holland?) would very probably be able to get up the necessary organisation and work with success.

We have had our say on the matter — it remains for the Clubs to deal further with it, if they think fit. The beginning of the Long Vacation is, perhaps, not the most favourable time for any measures to be taken; on the other hand, if the summer months are devoted to the preparatory work, operations may begin simultaneously with the opening of Christmas Term. If!

The Hague. We are informed that an *English Club* has been formed at The Hague, whose main object it will be to give A and B students and persons whose knowledge is on a level with them, an opportunity to improve their knowledge of English. The secretary Mr. J. v. d. Meer, 55 van Loostraat, The Hague, will be glad to give any further information regarding the Club.

Questions.

In the reply to question I. *Van Neck, Colloquial English*, should have been: *Conversational English for Dutch students*. Publ. by Noordduyn, Gorinchem, price f 0.90, cloth f 1.25.

3. According to the Oxford Dictionary (and some grammarians) we *ought* to distinguish between the interrogatives *who ever*, *how ever* and the relatives *whoever*, *however*, etc. No reason is given to show the desirability of the distinction; does any reader know that this has ever been done?
K.
 4. Do impersonal verbs (practically those expressing phenomena of the weather) ever occur in non-finite forms in English? In other words: does English possess constructions equivalent to the Dutch *ik zie het regenen*, *ik hoor het donderen*?
K.
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Report B-Examinations 1918.

The supplement to the *Staatscourant* of 11 April 1919, no. 86, contains the report of the B-committee for 1918, from which we give the following extract:

TABEL III. Akte B. (Middelbaar onderwijs.)

Gevraagde akte van bekwaamheid.	Candidaten	Aantal van hen, die							
		zich hebben aangemeld.	niet zijn opgekomen.	niet zijn opgekomen voor het mondeling gedeelte.	zich hebben teruggeïrokken vóór het letterkundig opstel.	zich hebben teruggetrokken na het letterkundig opstel.	het geheele examen hebben afgelegd.	zijn afgewezen.	zijn toegelaten.
B. Middelbaar	Vrouwen .	29	0	0	3	4	22	4	18
Onderwijs.	Mannen ..	17	0	0	2	2	13	7	6
	Totaal . . .	46	0	0	5	6	35	11	24

TABEL IV. Akte B. (Middelbaar onderwijs.)

Candidaten	Aantal malen dat is toegekend het praedicaat:	Schriftelijk.				Mondeling.						
		Paraphrase.	Vertaling.	Taal en stijl. (Opstel.)	Inhoud. (Opstel.)	Historische spraakkunst.	Hedendaagsch Engelsch.	Geschiedenis der letterkunde.	Lectuur.	Stijlleer.	Vaardigheid.	Praktische uitspraak.
Vrouwen . .	5 = zeer goed.	0	1	0	0	0	0	0	0	1	2	2
	4 = goed.	1	0	10	11	3	3	3	5	7	7	9
	3 = voldoende.	0	12	11	10	15	10	12	10	14	12	9
	2 = onvoldoende	0	6	5	4	10	16	7	7	0	1	2
	1 = slecht.	0	0	0	1	1	0	0	0	0	0	0
Mannen . . .	5 = zeer goed.	0	0	1	1	0	0	0	0	0	0	0
	4 = goed.	0	10	6	6	4	3	2	0	4	5	5
	3 = voldoende.	0	7	2	2	8	9	5	5	6	7	7
	2 = onvoldoende	0	0	6	5	5	5	6	8	3	1	1
	1 = slecht.	0	0	0	1	0	0	0	0	0	0	0

De commissie vindt aanleiding tot het maken van de volgende opmerkingen.

Wat den uitslag betreft van het onderzoek naar de kennis van het hedendaagsch Engelsch heeft de commissie over het algemeen weinig reden tot tevredenheid. Dit gedeelte werd in hoofdzaak afgenomen zooals in vorige jaren geschied is. Met de candidaten werd een onderdeel der spraakkunst behandeld of van hen werd verlangd een onderdeel van de hedendaagsche spraakkunst te behandelen, zooals verwacht kon worden, dat zij dit met eenigszins gevorderde leerlingen zouden doen. De vragen omtrent taaleigen en zinverwante woorden knoopten zich als vanzelf vast aan het omzetten van een niet moeilijk stukje poëzie in proza. Maar zoowel de behandeling van de spraakkunst als de beantwoording van de vragen over taaleigen liet bij vele candidaten te wenschen over, en het bleek, dat de na het A-examen voortgezette beoefening van het moderne Engelsch niet zoodanig geweest was als de commissie had mogen verwachten en het recht had te eischen zelfs in aanmerking genomen de tegenwoordige internationale betrekkingen en de tijdsomstandigheden. De commissie wijst er daarom met nadruk op hoe noodzakelijk het voor toekomstige candidaten is om dit gedeelte van het examen niet te verwaarloozen en van de verbetering in den Europeeschen toestand gebruik te maken zoo spoedig dit maar eenigszins mogelijk is.

Bij het onderzoek naar de kennis van de historische spraakkunst kwam vaak duidelijk aan den dag, dat de candidaten groote moeite hadden een stukje (zorgvuldig voor hen uitgekozen) Angelsaksischen tekst te lezen en te vertalen. Dit was doorgaans toe te schrijven aan hunne onbekendheid met de Angelsaksische vormen, vooral met die der voornaamwoorden. Daar de candidaten vaak geen kennis hadden van het geslachtsverschil dier voornaamwoorden, was het hun dikwijls onmogelijk te ontdekken op welke woorden ze in den zin sloegen, aangezien ze niet wisten of ze mannelijk, vrouwelijk of onzijdig, enkel- of meervoud waren. Daarom raadt deze commissie toekomstigen candidaten de gewone vormleer van het Angelsaksisch niet te beschouwen als een onbelangrijk deel van hunne studie maar te bedenken, dat men onmogelijk een taal goed kan begrijpen zonder een degelijke kennis van den woordvorm.

Wat de zoogenaamde leeslijsten aangaat, die de candidaten ingezonden hadden om den examinatoren een overzicht te geven van de werken die zij bestudeerd en gelezen hadden, en die als leiddraad konden dienen bij het mondeling examen, is het de commissie opgevallen dat de achteloosheid, waarmede zulke lijsten worden samengesteld vaak ongelooflijk groot is. De candidaat schrijft soms op als bestudeerd wat nauwelijks „gelezen” genoemd mag worden. Zoo schreven enkelen, dat zij alle *Idylls of the King*, den geheelen *Don Juan*, *Layamon's Brut*, *Malory's Morte d'Arthur* en het geheele *Paradise Lost* bestudeerd hadden, terwijl het bij het mondeling examen duidelijk bleek, dat hun weinig of niets van het bestudeerde was bijgebleven. Bovendien gaven de leeslijsten nu en dan blijk van groote slordigheid, hetgeen opgemaakt kon worden uit de onjuistheden voorkomende in de spelling van titels en van andere woorden, zooals: *de profundus*, *novellist*, *secundum*, *pastorum*, enz. De commissie verwacht dat toekomstige candidaten zoodanige lijsten met zorg zullen samenstellen en ook eenige aandacht zullen schenken aan chronologische volgorde.

Bij het beoordeelen van het letterkundig opstel heeft het de commissie getroffen, dat enkele candidaten, door het opgegeven onderwerp niet voldoende in het oog te houden, van de opgave afdwalen. Dit moet natuurlijk een nadeeligen invloed uitoefenen op het praedicaat aan het opstel toegekend.

Bovendien blijken vele kandidaten geen behoorlijk inzicht te hebben in de wijze waarop de Engelschen hunne woorden en uitdrukkingen afkorten: *e*, *g* en *viz* (op verkeerde wijze gebruikt), *f. i.*, enz. kwamen herhaaldelijk voor. Ook de manier waarop in het Engelsch de woorden worden afgebroken scheen velen kandidaten onbekend. Aangezien gewone schoolboeken dikwijls op het verschil wijzen, dat in dit opzicht bestaat tusschen de Engelsche en de Nederlandsche taal, meent de commissie toekomstigen kandidaten hierop te moeten wijzen.

Dat vele kandidaten het zoo nauw niet nemen met het juiste gebruik van komma's, punten of andere leestekens, is reeds door vorige commissies opgemerkt; maar wanneer hierbij komt dat sommigen hunner de gewoonte in praktijk brengen een nieuwen volzin *niet* met een hoofdletter te beginnen behoeft het geen betoog, dat de commissie nu en dan moest raden naar hetgeen de candidaat eigenlijk had willen zeggen. Dat dit schadelijk is voor een juiste beoordeeling spreekt van zelf; daarom wijst de commissie toekomstige kandidaten op het gewicht van net en nauwkeurig schriftelijk werk.

Bij het mondeling examen in de letterkunde bleek, dat verscheidene kandidaten hadden nagelaten voldoende verband te leggen tusschen de Engelsche letterkunde en de politieke geschiedenis van Engeland. Zonder dit verband is het onmogelijk een goed inzicht te verkrijgen in belangrijke letterkundige voortbrengselen, en voornamelijk stroomingen in de letterkunde. Ook de kennis van de Bijbelsche geschiedenis liet veel te wenschen over. Personen als, bijv. Mozes, Saul en David, van wier geschiedenis dikwijls middellijk of onmiddellijk in de letterkunde gebruik wordt gemaakt, bleken zoo goed als onbekend te zijn. Dit gebrek aan kennis kwam zelfs uit bij het onderzoek van dat gedeelte der letterkunde, dat de candidaat met het oog op zijn (haar) letterkundig opstel bij voorkeur had bestudeerd.

Ook bleek bij het onderzoek naar de kennis der letterkunde, dat enkele kandidaten weinig inzicht hadden in wat eigenlijk de letterkundige waarde van een werk was en wat een letterkundig werk beteekent. De commissie raadt toekomstigen kandidaten aan zich bekend te maken met den inhoud van werken zooals: W. H. Hudson, *An introduction to the study of Literature*, en E. Clarence Stedman, *The Nature and Elements of Poetry*. De studie van dergelijke werken zal den kandidaten een beter inzicht geven en hun leeren een eigen oordeel te vellen.

Vóór de commissie dit verslag eindigt, wenscht zij Uwe Excellentie mede te deelen, dat ook zij meent, dat het overweging kan verdienen van *alle kandidaten voor de akte B (en A)* Middelbaar Onderwijs examengeld te vorderen. Ook deze commissie meent, dat dit ten gevolge zou hebben, dat een aantal lichtvaardige aanmeldingen en verzoeken (*zooals dit dezen zomer geschied is door eenige A-kandidaten*, die door ziekte verhinderd waren het examen af te leggen) achterwege zouden blijven. Deze verzoeken hebben alleen de examens *verlengd* en *het Rijk kosten veroorzaakt*.

The subjects set for the literary essays were published in *The Student's Monthly* of December 1918.

Aids to Translation.

The complaint is often heard that the lack of an exhaustive Dutch-English dictionary makes it extremely difficult for students translating a Dutch text to find the word they want. It is true there are many books to guide the beginner, yet without wishing to detract from the merits of these works, we are bound to say that in many cases they fail to give information about quite common words and phrases. It is especially the prepositions that offer difficulties. The following alphabetical list aims at filling some gaps. Of course we do not pretend to exhaust the subject and no doubt have omitted much that in this connection would be found serviceable and appropriate.

A is een aapje (nursery rhyme teaching the letters of the alphabet.) A is for.... stands for....

Aalkorf. Eel-trap (Murray i. v. Trap) basket trap. (Jack's Reference Book) wicker-trap (Strand Magazine Oct. 1901, 472).

Aan. Aan de grens, on the frontier; aan den hemel, in the heavens, (sky); aan de muur, on the wall; ring aan een vinger, ring on a finger; aan een lint, on a ribbon; aan een ketting, I have always had the key on my watch-chain; the dog is on the chain (C.O.D.); apen slingeren aan hun staart, monkeys swing from branches by their tails; bijna geen korst aan ons brood, hardly any crust to our loaves; aan het hof, at the court; aan de universiteit, at the university; aan de bank, at the bank; aan de "Daily Chronicle", on the "Daily Chronicle"; aan de rechtbank, at the bar; aan een kantoor, at an office; hij is aan de telefoon, he is on the telephone and wishes to speak to you; liggen aan, Rotterdam is on the Maas, Burton on Trent (C.O.D.); aanhebben, has his boots on (C.O.D.). This individual had on a terrible check suit; aan hebben, (angling term) I have another bite.... ah! he's off again (Murray i.v. "Bite"); Daar kwam de eerste cab aan, Up came the first cab. Along came a party of thirty natives; Daar is niets aan, it is dead easy, it is a mere cinch (Americanism?) it is as easy as falling off a log; Er is niets aan het boek, the book is poor stuff, (worthless); Er is niets aan dien kerel, he is a dried up bookworm, (a bore); er op aan kunnen, You can take it from me that self respect is a fine thing (depend upon it, self respect is a fine thing); eraan, Kill me if you can, for if you can't you're done; aan het werk (spelen), at work, at play; aan het toenemen (afnemen), on the increase (decrease); te hard gewerkt aan zijn wiskunde, had worked too closely at his mathematics; zijn sigaar aansteken aan, to light o's cigar at; zich prikken aan een speld, to prick o.s. with a needle; kennen aan zijn kleeren, know by his dress; zien aan zijn blikken, perceived by his looks; het is aan U, it is for you to say, it is yours to command; het is aan U om te spelen, it is your turn to play; de brief is aan U, for you, addressed to you; Er is heel wat werk aan, it is a tough job (uphill work); aan stukken breken, to break to pieces; aan reepjes snijden, to cut cake into fingers; to cut into slices, cut in(to) pieces (C. O. D.) to break into crumbs.

Aanbinden. Den strijd —, to do battle (with a dragon).

Aanblik. Zich in den — verlustigen, to feast one's eyes upon.

Aanbrengen. We must fix up some counterpoise to the trapdoor. Iced cakes, unless the icing is arranged in layers and not on the outside, are not advisable.

Aandacht. Zij kon nergens haar — bij houden, could not keep her attention fixed on anything; zijn aandacht wijden, schenken, German thinkers have bent their attention to this subject; He had no time to give serious

thought to the matter; luisteren met gespannen —, listen with strained attention.

Aandeel. We may fully acquit William of any personal share in the evil deeds of Odo.

Aandoen. Pijnlijk —, The very sound of her voice sets your teeth on edge.

Aandringen. Op — van, at the instance of.

Aandrukken. Zich dicht — tegen. The child nestled closer to her father's side.

Aangetrouwd. Our "in laws" suffer (relations in law).

Aangeven. Zich —, Names of competitors must be given in before...; Will you hand (reach) me down that hammer? Goods entered for importation. The vessel does not arrive until her captain enters her at the Customs House; de aangegeven uren: Books cannot be supplied after 3.30 in January, Feb., 4.30 in March and October, but readers who cannot reach the reading room before the hours specified may apply to...; z. voor een examen —, to send in o's papers; de melodie aangeven, to start (raise) the tune.

Aanhang. He had a following too, for he represented a popular cause.

Aanhangen. Een zaak —, to espouse (support) a cause.

Aanhouden. Heading our course towards a low island called Marken; wegens bedelarij aangehouden: taken up for begging along the street; kennis —, I made no attempt to keep in with the family whom I found both tiresome and snobbish; het —d natte weer, the continued wet.

Aanjagen. Angst —: They have given the inhabitants of Scarborough a thorough fright.

Aanklampen. He was waylaid by two gentlemen; The peddler, before leaving the parish bounds, waylaid a little girl, and induced her to take charge of a bundle of handbills.

Aankomen. Put on flesh, pick up flesh; — de jongen: half man, half boy. When Joseph Sedley was a big, swaggering hobbledehoy (Vanity Fair) Hobbledehoy finding him safe sport, smashed the tall hat over his eyes time after time (Morrison "Tales of Mean Streets") The hobbledehoy state of chicken youth (Strand Mag. Nov. 894, 553), I 'm just between a man and a boy, I 'm what you call a hobbledehoy; De duw is wat te hard aangekomen: The policeman, alarmed that his push might have serious results, bends down.

Aankruipen. Daar kwam een muisje aangekropen The "creep mouse, creep mouse!" of English mothers when playing with their children. The derivation has been sought in the Dutch "te-ratje!" (sic), the little rat (J. S. Farmer "A Dictionary of Americanisms" i.v. "Terawchy Terawchy"). Five little pink toes, calling for some silly woman to say "This little pig went to market" on them. (Kate Douglas Wiggin "Timothy's Quest")

Aankunnen. Heel wat geld —: King Milan, a shiftless and expensive monarch who was always out of pocket (Times History of the War II 209). Emma is expensive and she does not like to demean herself ("Strand Magazine" Dec. 1902, 745). Sir Oliver, likewise an expensive man (Murray under Expensive 1 b; calls it rare).

Aankijken. Hij zal er je niet vriendelijk om —: he will view it in an unfriendly way; iemand "vuil" —: he looked black at all of them, scowled at them. Lief —: If I keep on the soft side of granny she'll give me a bicycle.

Aanleggen. Het slim —: to manage a thing very cleverly, to go about it very cunningly. I thought we had managed it so cleverly; een bad —, he wanted a bath fixed in; electrisch licht —, Bells and electric light had already been installed, (v. een boot): We brought up alongside a quay for the night. (Leg) aan! (commando), Present!

Aanlegplank. Ship out the shore plank.

Aanleiding. Naar — van: Referring to your advertisement in yesterday's "Daily News".

Aanmaning. The Board of Trade issued a recommendation to be sparing in the use of meat.

Aanmarcheeren. To mend o's pace, quicken o's pace.

Aanmelden. Zich aan te melden: Call between six and eight in the evening at 27 Elmer's End Road. Our young men have already come forward to defend the fatherland.

Aanmerking. In — komen: Applications without testimonials will not be considered (noticed). Hij kwam niet in aanmerking: he was not considered (Jansonius "Engelsch Handelsidoom. 12").

Aannemen. Melk —: I might get up early to catch a train or even take in the milk. I quite look forward to seeing you take in the milk whilst Austin swabs the door step. Het Christelijk geloof —: On the condition that he should embrace Christianity. Amendement —: The amendment was carried by a majority of 200.

Aanpakken. Alles —: Are you willing to turn your hand to any kind of work?

Aanpassen. Zich —: Eventually we adjust ourselves to the new arrangements. The young men are quite unable to adapt themselves to our Oxford ways.

Aanplakbord. (School). On the noticeboard was a challenge to a shooting match.

Aanraden. Op — van: On E's suggestion; on (at) the advice of.

Aanraken. (Voedsel). Her food untouched. (Ships that pass in the night). If he rise no more I will not look at wine until I die (Tennyson; "Enid").

Aanraking. She had never reflected or been thrown with educated people (Cholmondeley "Moth & Rust") But she was thrown with him a good deal for he took his breakfast, tea, and supper with her. We had come but seldom into immediate contact with him. From his birth up Adriaan van Goorl had mixed little with Spaniards (L. O. 1914).

Aanschieten. (Kledingstuk). Nicholas huddled on his clothes (Nickleby).

Aanschrijven. Wat —: write more quickly.

Aanslaan. Te laag —: Wilhelm II is a ruler not inclined to take too low an estimate of his own consequence; (beslaan) the bright glass is at once dimmed and if you look carefully you will notice the little drops of water (Roscoe "Primer of Chemistry" 4). The breath as it issues, will dim the glass (Ripman "Elements" 10). De motor —: to work the starting handle.

Aansluiten. De school sluit zich aan bij de universiteit: leads up to the matriculations of the university; — bij het bekende: all the instruction proceeds from the known to the unknown. (Van treinen): These trains do not suit each other, there's half an hour's waiting at one station.¹⁾

Aansprakelijk. Zich — stellen: The management do not hold themselves responsible for loss or damage to personal property.

Aansprakelijkheid. Hoofdelijke —: liability jointly and severally.

Aanspreken. Though I squandered my own property I have not trenched on yours (Murray on "Trench").

Aanstaande. A long parley ensued between the father and his would-be son-in-law (Strand Magazine Dec. 1894. 685). His fiancé, his would-be wife (Royal Magazine April 1899. 548).

Aansteken. Het bad —: to heat the bath (David Copperfield. Fire side

¹⁾ The above portion had been set up in type when Dr. Prick van Wely's second volume appeared.

edition 230). Den Kerstboom —: We had better not light up the Christmas tree now. (Strand Mag. Dec. 1902. 702).

Aansterken. To rally (after an illness).

Aansturen. He guided his bicycle on to the bridge. The row-boat headed for a long light shape that swayed gently on the black water. (All Story Magazine Jan. 1905). He headed straight for the buoy. (Cassell Magazine Sept. 1903. 394).

Aantasten. Door het zeewater aangetaste goederen: sea-damaged goods.

Aantoonen. The sums ... have been obtained from the civil lists and denote what is paid by each country for the upkeep of the royal house. (Strand Magazine Nov. 1906. 586).

Aanvangen. Er is met dien jongen niets aan te vangen: There was no doing anything with Master Lance. He had had more chances than usually fall to the lot of boys of his class and he had abused them all. ("Strand Magazine" Aug. 1902. 215).

Aanvoer. There was a large increase in the arrivals of cotton (market report).

Aanvoerkanaal. Supply channel.

Aanvraag. Applications for books on approval must not be addressed to the publisher but to the bookseller, through whom the transaction must take place. (Murray's Catalogue); op aanvraag te vertoonen (on tram ticket): To be shown on demand.

Aanvullen. To supplement horses in the military service by the motor (Cassell's Mag. of Fiction). Replenishing the water-supply during the frost: British soldiers at an icehole. (Illustrated London News Feb. 24. 1917). Our old mate, apprised of the state of our purses, had not offered to replenish them.

Aanvullingsexamen. To enable the student to attend theology, law, or literary classes at the University a supplementary examination in Greek and Latin must be passed (Short Account of Education in the Netherlands. p. 28).

Aanwaaien. There is something indefinite, ghostly, about these gentlemen, (members of a club) they do not arrive, they "blow in". (Pearson's Magazine Jan. 1913. 43).

Aanwenden. We shall utilize the amount towards payment of the new equipment (Report Cargo Fleet Iron Co. 1912). After appropriating £18424 for the payment of interest on debentures The revenue is appropriated to the payment of University officers. (Murray i.v.)

Aanwijstok. Miss Thomson's pointer pointing to her. (Pearson Mag. Sept. 1911.)

Aanwijzen. He appointed rivers and bays their places (T. Bulfinch "The Age of Fable" 24). The thermometer marked 80 degrees in the shade. The speedometer registered one hundred miles an hour (Strand Mag. Nov. 1914. 568). When you see what the gasmeter registers . . . ! (Pearson's Mag. July 1915. p. 108). Aangewezen zijn op: A white population, relatively infinitesimal, but actually fairly large, the spending power of which is considerable, and which naturally looks to this country for most of its requirements (Leliveld "Vertaal-oefeningen" XXX).

Aanwijzing. The detectives worked two days and found not the slightest clue. I have got a clue to the identity of one. (Brontë "Shirley" VIII.)

Aanzien. These waiters know by the look of me what I want. He had the reputation of being the best fighter, and he looked the part (Cassell's Magazine Sept. 1903. 382).

Aanzitten. Het zit er niet aan. She could not afford to pay (Edgeworth

Moral Tales I, IV, 24). She told him a pitiful tale of her daughter's poverty: how she could hardly afford to keep such a large family in boots and shoes.

Aanzijn. The craze for roller skating has brought into being a special skating costume.

Aapje op een stokje. Is this the boy I've brought a yellow monkey on a red stick for? (Pearson's Magazine Dec. 1911.)

Aapmensch. (abusive language): You get that door undone. I'll deal with this man-monkey. (Pall Mall Magazine June 1911. 986.)

Aard. Dat lag niet in zijn aard: To remain silent was foreign to his nature. Het ligt nu eenmaal in den aard van den mensch: It's only human nature. (Lloyd "Northern English" Texts. p. 118.)

Aarbdodem. Op God's —: The dirtiest and laziest people on the face of the earth. (Wide World Mag. March 1911. 569.) The most subtle rascal on the face of the earth. (Harper's Magazine 1909.)

Aarde. Brusselsche (?) —: How milk stains may be removed from doorsteps: Make a paste of fuller's earth and water and apply to the stain. (Sunlight Year book 1899. 304.)

Aardig. Erg —! (sarcastic): Well I'm sure this is very pleasant for me, said Miss Grantham, in high, cool tones. (Benson "Dodo".)

Aardigheid. De — er af doen gaan: You are one of those people who take the pleasure out of the poultry business. (Royal Magazine. Oct. 1913. 549.)

(To be continued.)

S.

Notes on Modern English Books.

III.

HENRY NEWBOLT. A NEW STUDY OF ENGLISH POETRY.¹⁾

It has often been pointed out, that what especially distinguishes the great epic artist is his power of creating personages, true to life by their very individual character, who are yet at the same time general and permanent types; or to use the words of Mr. Newbolt: his "power of exhibiting the universal in the particular."

Something similar may be observed in first class criticism, where the discussion of a particular case will very frequently throw new light on the fundamental truths underlying all art and our enjoyment of it.

This endowment Mr. Henry Newbolt possesses in a marked degree. The expounding of the universal by means of the particular is indeed a distinguishing feature of nearly all the essays collected in this book. The following two passages may serve as examples of his method and will give the reader some idea of the character and scope of the whole volume.

In the first essay the author tries to answer the question: "Wat is Poetry?" How often has this ambitious effort been made before, how manifold and various have been the definitions arrived at! But though the conclusions Mr. Newbolt comes to may not all be new, his treatment of the subject is entirely original. He starts from a very personal and instructive discussion of the first stanza of Gray's famous elegy:

"Let us imagine ourselves to be standing on a quiet September evening

¹⁾ Henry Newbolt. A New Study of English Poetry. 1 vol. pp. 306. 8vo. Constable & Co Ltd, London, 1917.

"in a country churchyard, overlooking a characteristic stretch of English landscape. From our place behind the yew tree we can overhear the remarks of those who pass within a few yards of us along the churchyard path. 'Hark! bell!' says a child to his mother as the curfew begins to sound, and he exclaims again as he catches sight of the herd of cows winding slowly back to the farm, and the ploughman plodding wearily towards the village. 'Yes' replies the mother, 'time you were in bed, my son'. The farmer passes with his wife. He points to his cattle. Some good straight backs there, he says. She is looking at the old bent ploughman. 'You can't say as much for poor Giles, but come, 't is nearly dark'. When they are gone, there is but one figure left in the churchyard: we hear in the gathering dusk this fragment of monologue, murmured in a voice which seems almost a natural part of the solitude upon which those other voices had for a moment intruded:

"The curfew tolls the knell of parting day
 "The lowing herd wind slowly o'er the lea,
 "The ploughman homeward plods his weary way,
 "And leaves the world to darkness and to me.

"There is something different here; every man can feel that. What the other voices said we may forget, probably we have already forgotten; but the very words of this voice and the very tone of it we shall long remember. Yet the difference would appear, when you look into it, to be a very slight one. Each one of the speakers expressed the perception of certain facts; some of them heard the bell, some noticed the cattle, some saw the tired ploughman, some observed the approach of darkness. It is true that only one was conscious of all these impressions, though all the speakers were equally in a position to receive them"

Does not the reader feel here, that he is on the brink of making an important discovery about the nature of the art of poetry or at least, that any notions he may have on this difficult matter, will be made clearer and more conscious? I feel confident, that this will indeed be the case, when he has made himself acquainted with the whole interesting essay. The discussion of Gray's stanza brings out its poetic value, but it does more: the insight gained into the particular paves the way here for the apprehension of the general truth. In the splendid essay on Chaucer we find several instances of a like nature, one of which I will quote here:

" he is no dramatist. We have seen already that his tragedy is not really tragic, it has no lightnings in the dark, no breaking up of great deeps, it is only a story which begins happily and ends unhappily. His comedy is stronger but it is not the art of the stage, it is the *Comédie Humaine*, a narrative art implying a different principle of creation. The true dramatist has a special relation to his personages: he has not merely observed them, he has made them, begotten them, endowed them with the very blood and breath by which he himself lives. However widely they may differ from him in character, part of him is reproduced in each of them; and it is in those reproductions alone, that he is visible to his audience. Between Chaucer and the persons in his stories this relation does not exist: they do not always share his life, and he is never content to be lost and found in them. He is often simply a reporter and always personally present with the audience. In short his genius is essentially narrative."

Although such a short quotation can naturally do but scant justice to the

writer's ability it is interesting in itself, because it again shows a happy combination of the particular and the universal. The discussion of Chaucer's gift as a narrative artist sheds clear light on the essential difference between the art of the story-teller and that of the dramatist.

This then is the admirable method prevailing throughout the book. The title of the first essay: 'What is Poetry?' might fitly be given to the whole collection, for whether he is treating a general subject or one particular author, Mr. Newbolt returns to this question again and again. If we find him repeating himself now and then, the slight disadvantage is fully outweighed by the gain in depth and clearness. A few times a passage reminded me of his famous predecessor in the field: Mr. Theodore Watts-Dunton, as in the remarks on Chaucer's humour or in the following estimation of rhythm:

"the most characteristic pleasure of rhythm (is) the pleasure of having a certain expectation satisfied, though it is never satiated," as compared with Watts-Dunton's statement:

"The pleasure we derive from poetry is in a large proportion in the *recognition of law.*"

But the debt seems to me a small one. In general Mr. Newbolt approaches the nucleus of the subject along roads entirely different from those taken by Watts-Dunton. The "Renascence of Wonder" is perhaps even more profound and certainly built on a broader historical basis, but "The New Study of Poetry" is more lucid and keeps up a close contact with the facts of real life. It cannot supplant the older study, but forms a valuable and necessary complement to it. A writer of such great and original merit as Mr. Newbolt needs no excuse for having spoken about subjects treated often and treated well before. His own justification, however, for having taken up the old themes once more is so convincing in itself, that I cannot omit quoting again:

"The answer which has satisfied one generation often fails to satisfy or even to reach another: every age in turn desires to approach the matter in its own way and to be instructed and persuaded in its own vernacular. In the early days of the nineteenth century the language in use was that of Kant, of Coleridge or of Goethe; then succeeded a Darwinian phase, when evolution was the dialect of thought; at the present moment the terms and methods which will be most readily understood will probably be those of a Henri Bergson and of a Benedetto Croce."

And again in the essay on Milton:

"It has been said that every generation needs its own translation of Homer, and the reason is evident. The language of our ancestors, even of our less remote ancestors, is for all finer purposes a foreign language to us, and to view the world of Homer in such a medium would be to see it through two veils instead of one. Still more necessary is it that criticism should speak to us in our own tongue; so only can we arrive at our own understanding of the poets and make our own estimate of them We may be said then, to be looking to day upon a Milton whom no one has yet seen"

An enumeration of the titles of the twelve essays may give the reader some further idea of what he may find in this beautiful and instructive book:

I. What is Poetry? II. Poetry and Rhythm. III. Poetry and Personality. IV. Poetry and Politics: "Poetry does not advocate a new world: it instantly and of its own power creates a new world. . . . (poets) cannot be artistic and argumentative at the same time." V. The Poets and their Friends. (the historian, the antiquarian, the Horatian, etc., well meaning, but not always

aware of the real value of poetry). VI. Chaucer. VII. The Approach to Shakespeare (chiefly about Richard II). VIII. John Milton. IX. British Ballads. X. Futurism and Form in Poetry (a clever refutation of the futuristic doctrines first advocated by Mr. Marinetti, which — fortunately I think — are already losing ground again). XI. Poetry and Education (many interesting observations on Wordsworth and an impartial discussion of the claims of Science and Literature in modern education). XII. The Poet and his Audience: "Croce defines beauty as successful expression by the artist to himself, I ask to be allowed to define it as successful expression by the artist to himself and his fellow-men."

A. G. v. K.

Translation.

1. Mr. de Vliet had come in person to pay his taxes.
2. Content and calm he waited his turn at the office, took stock of all the objects on the walls, exchanged from a distance a friendly nod with the official and slowly moved forward.
3. To the public he showed himself full of all kinds of little attentions, he took care not to push, raised his shoulders in order to be as thin as possible, always made room for well-dressed gentlemen, and allowed the ladies to go first.
4. And when he gave up his place to somebody else and people said to him: "No, sir, it is your turn", he would answer: "Oh, no, not at all! After you. I have got time" — with a pale, obliging smile at the person addressed.
5. When at last his turn had come, he placed his walking stick against the counter and from the inner pocket of his overcoat produced a large, white envelope.
6. In it he had put his tax form, the money being wrapped in a piece of paper.
7. Politely he would hand the taxpaper to the official, adding:
"If you please. Three guilders, and twenty one cents".
8. Then he unfolded the paper, counted out the money on the counter while the official signed the receipt and said: "You see? One, two, three guilders and twenty one cents, do you see?"
9. Thereupon he put the taxpaper back into the envelope and left the office, picking his way through the crowd without pushing anybody, invariably asking gently and politely: "May I just trouble you?"
10. Thus he appeared at the office ten times a year.
11. One day he had discovered that Monday was the busiest day at the tax collector's, and since that time he always came on Monday.
12. This added greatly to his comfort.

Observations. 1. Mr. de V. *had come*, not *came*, because the action is really past. Yet we often find: I come to pay for the flowers. *Taxes* is to be preferred to the singular, because it is more general. The singular would seem to refer to a special tax and none is mentioned in the text. *Duties* are indirect taxes. *Rates* are local taxes (poor rate, water rate etc.). *In person, personally, himself.* *In person* may also mean "van persoon": She was small and slight in person (Vanity Fair). *Personally* has the additional sense of "wij voor ons", "ik voor mij": Personally we laugh at him, you had better not (Meredith "Egoist").

2. *Scanned (watched)* the objects is not right here. It does not say "sloeg gade". To scan = to examine closely. *Contentedly and calmly* also possible. Examined attentively all the objects: the rule "never separate the verb from its object" is a useful one for foreigners, although English writers may neglect it. "Hang *against* the wall": a crucifix hung against the wall (Brontë "Villette". Ch. VIII). *At a distance* = op een afstand. "Prom out the distance" is not English. *Pushed forward* = pressed forward. Implies some energy, and cannot, therefore, be used here.

3. "He *avoided (it)* to push" is archaic. See Murray under Avoid and Poutsma I. 611: "In older English and archaically in present English *to avoid* is also found with an infinitive construction." We shrug our shoulders to express our indifference, helplessness, contempt etc. *Give way* to is wrong: He does not generally give way to emotion. Sailing-vessels are rapidly giving way to steamships. *Give way for*: The natives

on our arrival, civilly gave way for us (Bartlett, "Egypt to Pal." XXV. 517). *Make way for*: The inoffensive man declared that he had never purposely kicked their marbles out of the ring, but had always implored them to make way for him with all the civility in his power. (Edgeworth "Moral Tales". I). *Smartly* dressed = chic. *Neatly* dressed children. Seeing a young man, very neatly dressed (Bradley and Craigie). *Well turned out* is right. *Decently dressed* is less good: The woman shall come to church decently appparelled. *Had* the ladies go first = caused the ladies to go first; or it may have the meaning of "experience" but this sense is very rare! "Let go first" is correct.

4. With a *wan* smile; "wan" denotes a lurid, livid, or sickly paleness in the human countenance (Smith "Synonyms"). *Officious* corresponds in meaning with "overgedienstig". "You go it!" is not good. Cf. You hop it, hook it, rough it, Kruisinga "Grammar and Idiom" § 79; Kellner § 283; Franz "Syntax" § 295; Onions p. 144. The latter calls the expression colloquial (slang). "Dyspepsy and gout the amusement may share, So, go it, ye cripples". (Murray on *It*). "Seconds out of the ring!" "Go it, my lad you can walk over 'im" (Morrison "Tales of Mean Streets"). Wife: "You have spent twice as much since Christmas on tobacco alone". Husband: "Go it! Grudge a man his pipe" = Wel ja! (Royal Magazine Nov. 1904).

5. "He stood his walking-stick against the counter". "Inside pocket". "Great coat". "Pulled from".

6. "In *this* he had put", is wrong. The pronoun required is the personal pronoun because it simply refers back without any demonstrative force. See "Shorter Accidence and Syntax" by Kruisinga § 197. There he *kept* his tax paper = Daar bewaarde hij . . . The money being *folded* in a scrap of paper: banknotes are folded, coins wrapped in paper.

7. The word *official* had better not be replaced by "officer". "Official" = a subordinate executive officer or attendant. (Webster.) An officer of health, of the Household, of Justice. But on the other hand "revenue officer", "police officer!" Three *guilder* and twenty one *cent* contains a big mistake. See Kruisinga's Shorter Accidence and Syntax § 24. We always say: Five shillings and eight pence. *Adding*: "Here you are": too familiar under the circumstances.

8. *Told the money out* is good. *While the official was signing his tax form*. There is no reason for the periphrastic form, it would emphasize the duration of the action and suggest that it began before Mr. de Vliet unfolded the paper and was still going on when he had counted out the money. See Sweet N.E.G. II § 2214.

10. "So he appeared at the office" = "Therefore he appeared". "Came at the office" not current in present day English, it means: to get at, to reach (with implied effort), to get hold of, to obtain (Murray). *Came to the office* is right.

11. "It was busiest on Monday" is wrong. English does not use impersonal constructions, except to denote the weather or time. Kruisinga, Grammar and Idiom § 70.

12. He derived a greater pleasure from it.

Text set for translation. De regen viel in stroomen neer, een ijskoude wind drong door merg en been, modder en sneeuw lagen overal; alles samengenomen was Londen op zijn vuilst. Toen ik op mijn terugweg den omnibus pakte, dacht ik, dat ik nooit een triester verzameling menschen gezien had dan de inzittenden.

Een oude heer in het bijzonder, wien ik het ongeluk had op zijn voet te trappen, toen ik naar op een na de laatste vrije plaats ging, greep met graagte de gelegenheid aan, die ik hem bood, om zijn hart eens te luchten.

Hij keek mij zoo woedend aan en zei binnensmonds zoo veel onaangenaamheden tegen mij, dat een gezette dame, die naast hem zat, half opstond, alsof zij uit wilde stappen, toen een blik naar buiten haar weer haastig deed neerzitten.

Een oogenblik later was de omnibus vol, d.w.z. binnen.

De laatste, die binnenkwam, was een vermoeid, afgemat vrouwtje, nog bijna een meisje, met een kind in de armen. Zij liet zich neervallen op haar plaats, nat, bemodderd en ellendig. Het kind daarentegen scheen geheel tevreden met het weder, met zichzelf en met haar omgeving. Zij begon ons spoedig allervriendelijkst aan te kijken, waarop ik, een verstokt vrijgezel en niet aan kinderen gewend, mij dadelijk in mijn avondblad verdiepte.

Ongeveer vijf minuten later toevallig opkijkende zag ik, dat er een merkwaardige verandering met de passagiers had plaats gegrepen.

De gezette dame, die bij mijn binnenkomen zoo geschrokken was door het optreden van den onaangename ouden heer, leunde met een stralenden glimlach voorover, terwijl zij met een gouden ketting speelde, die zij om den hals droeg. De drie ruw uitzienende werklieden lachten schaapachtig en de handelsreiziger tegenover hen was bezig een groot horloge uit zijn vestzak op te diepen, onder voorwendsel precies den tijd te willen weten, doch zijn dralen, het uurwerk weer in den zak te steken en de roekeloze wijze, waarop hij er mee speelde — het nu eens aan zijn oor houdende en dan weer

plotseling de kas open latende springen, deed vermoeden, dat hij met de gezette dame en de gouden ketting aan het concurreeren was.

In één woord, met uitzondering van den onaangename heer 'en mijzelf, was de heele omnibus een en al aandacht voor dat heel gewone kind, dat, op haar moeders knie zittende, volop van haar triomf genoot.

Envelopes marked "Translation" to be addressed to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before July 1.

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Shelley Translations.

A propos of Mr. van Maanen's paper on the above subject Mr. van der Wey draws our attention to a notable rendering of *Adonais* and *Alastor* into Frisian. The metrical form of the original has been preserved — no small achievement in a language that cannot be compared with English as an instrument of literary expression.

Adoneis (publ. by v. d. Spoel, Grou. 1916) is the work of Mr. Kalma, a young Frisian poet and a leader of the F. movement; the translation of *Alastor* (publ. by Osinga, Sneek, 1918) is by Mr. Rinke Tolman and him.

The former is no stranger to readers of *De Nieuwe Gids* and other papers, to which he is a contributor.

Suggestions for A-Students.

Practical Study. In order to become acquainted with the spoken language of the educated classes (*Standard English*) it is useful to read modern novels. Among contemporary authors we may mention Thomas Hardy, Kipling, George Moore, Wells, William de Morgan, George Gissing, Arnold Bennett, John Galsworthy, Eden Phillpotts, Compton Mackenzie, Gilbert Cannan, Joseph Conrad, Temple Thurston. An excellent guide is Harold Williams, *Modern English Writers* (Sidgwick and Jackson, 12/6) ¹). There are also at irregular intervals, *feuilletons* on new English books in the weekly *Amsterdammer* (*Oude Groene*) by Willem van Doorn, and occasionally in the Sunday numbers of the *Nieuwe Rotterdammer* by Augusta de Wit. Readers of *English Studies* will hardly need a reference to our regular 'Notes on Modern English Books' by Mr. v. Kranendonk.

Although there may be no harm in reading a novel of no literary pretension occasionally (the number of such novels runs into four figures), we recommend students to be guided by the advice of critics of literary taste such as we have mentioned. For in the long run it would be educationally harmful to read much of the worthless printed matter that goes by the name of novels.

It is not necessary, however, to restrict oneself to contemporary authors. Many of the older novelists write excellent English without any trace of expressions or phrases that are now obsolete. Such are Anthony Trollope, whose Barchester novels give an excellent picture of the England of the middle of the nineteenth century. The novels of Mrs. Gaskell and Mrs. Oliphant can also be recommended. There is much to be learned from earlier books no doubt, but the novels of such writers as Dickens, Thackeray, or Charlotte Brontë do not teach the spoken language of the present day. Many of the books mentioned can be obtained in cheap editions; among the series of such editions the following may be mentioned:

The World's Classics. Clarendon Press. 1/9 each.

Every Man Series. Dent. 2/— each. (Over 700 volumes.)

Longmans' Class-books of English Literature (list in Eng. St. I, 3).

Methuen's Shilling Books.

Nelson's Two-Shilling Novels.

At present the Tauchnitz editions are often cheaper than the 'cheap' English editions.

It is not necessary, however, to buy all the books one reads: the membership of *Anglia*, Utrecht, or *De Engelsche Bibliotheek*, Amsterdam, enables one to borrow books from the libraries collected by those Associations ²).

The spoken language should be the basis of the study. But it is equally necessary to study the language of literary and scientific prose. It is impossible to recommend special books for this: the student should read books on subjects that interest him. If he is fond of botany let him read English books on it. If his hobby is photography there are plenty of books. The aim of the student should be to learn to express himself in English on subjects he is acquainted with. There are some subjects, however, of which every student should know something. One of the most important and fundamental

¹) See van Doorn's review in *English Studies* I, 3.

²) Annual subscription for *Anglia* f5.—. Apply to Mr. Makkink, Leraar G. H. B. S. 5 j. k. Utrecht. Annual subscription for *De Engelsche Bibliotheek* f6.—. Apply to W. van Doorn, Leraar H. B. S. Zaandam.

of these subjects is English history¹). Green's *Short History of the English People* is excellent, but its shortness, like all things in this world, is relative: it contains some seven hundred pages. The best edition is the one with an epilogue by Mrs. Green, which brings the book up to date (Macmillan, 6/—). A short book is Gooch, *History of our own Time*, in the Home University Library (1/3 each). Professor Pollard's *History of England*, in the same library, is equally short, but intelligible only to those who know the principal facts in the history of England.

There is an interesting series of little books on English history, now in course of publication: *Helps for Students of History* (Society for Promoting Christian Knowledge, 6^d or 8^d each, with one or two exceptions). At present sixteen numbers have appeared. Those that will interest our readers most are perhaps no. 3. *Medieval Reckonings of Time* by Reginald L. Poole, extremely useful to readers of Middle English; no. 4 *The Public Record Office* by Charles Johnson; no. 14 *Hints on the Study of English Economic History* by W. Cunningham; no. 15 *Parish History and Records* by A. Hamilton Thompson; no 16 *An Introduction to the Study of Colonial History* by A. P. Newton. As in the Home University Library Series the contributors to this new series also are generally scholars of great reputation.

The study of English political history necessarily leads to a study of the English Constitution. This is a very difficult subject. Even the word constitution itself needs much explanation, for the idea expressed by it with reference to England is absolutely different from what is meant by constitution with reference to continental states. An excellent introduction to this study is Prof. Dicey's *Law of the Constitution*, a most interesting book (of reasonable size), not only for lawyers or specialists in English history, but also for the general reader. The student should try to obtain the eighth edition (1914), which contains a review of the constitutional changes of the last thirty years.

Prof. Dicey's work explains the principles of the English constitution; it does not show its actual working. For this part of the subject there is an excellent little book by Lord Courtney, *The Constitution of the United Kingdom* (Temple Primer). To understand the course of parliamentary proceedings useful information will be found in Sir C. Ilbert's *Parliament* (Home Univ. Libr.)

It is necessary for a student of English to know something of the organisation of English local government. The most casual reader of novels, indeed of newspapers, cannot fail to have met with names of institutions that were mere names to him: justice of the peace, petty sessions, borough, alderman, etc. It is desirable to study the history of local government; indeed its present organisation cannot be understood without reference to its history. Besides, the present system of local government is so modern, dating as it does from the Local Government Acts of 1888 and 1894, that it is often more useful for a student of English to know what was the local government organisation before these acts than since those years. There are two excellent books of moderate size for this purpose: one by Chalmers, *English local government* (now probably out of print, but to be found in libraries), treating of the time before the Acts of 1888 and 1894, the other by W. B. Odgers (nominally a new edition of the book by Chalmers). Both have appeared in the English Citizen Series (3/6 each).

The History of the English Church can be studied in the outline by Dean Spence (Temple Primer). This book does not, perhaps, show first-rate

¹) Although the history of literature is not an 'A-subject' there is no reason why it should be avoided. A useful list is found in *Macmillan's list* in E. S. I, 3.

scholarship but is very readable. A higher standard of scholarship is reached in the fuller *Introduction to the History of the English Church* by Wakeman (8th ed. in 1914); this book treats the subject from a decidedly High Church point of view. Patterson, *History of the Church of England* (1909) is considered impartial. The organisation of the Church is summarized in Elliot, *The Church and the State* (English Citizen Series). Principal Selbie's booklet on *Nonconformity* has appeared in the Home Univ. Library.

For the study of the principles of law, illustrated from English law, the best book is *Common-Sense in Law* by Prof. P. Vinogradoff (Home Univ. Libr.) The *Elements of English law* by Prof. Geldart (in the same series) treat such questions as the difference of *common law* and *equity* and *statute law*, and the substance of English law in some detail. The *Short History of English Law* (1912) by E. Jenks is only intelligible to those who have mastered Geldart's book. For the administration of the law the best book is Maitland's *Justice and Police* (in the English Citizen Series). More up-to-date is the first volume of Holdworth's *History of English Law* (1903). There is also a useful little book on *The Administration of Justice in Criminal Matters* by G. Glover Alexander (in the Cambridge Manuals of Science and Literature).

A series of articles giving much information, also of a bibliographical nature, on English social history and the literature of the last thirty years, have been published, by Professor B. Fehr, in the Beiblatt zur Anglia of 1918, reprinted as *Die Erforschung des Modernen Englands* (1880—1914). Halle, Niemeyer, 1918. M. 3.50¹⁾.

Besides books, the student may be recommended to read newspapers, both daily and weekly. A convenient weekly is *The Times Weekly Edition* which is cheap, (13/— a year by post, from the office), but a Jingo paper. A higher standard is reached by *The Nation* (6 d. weekly, 30/— a year), a Liberal weekly; and *The New Statesman*, the organ of the friends of the Labour party, also a sixpenny paper.

It is also necessary to read poetry. A very good collection is that by W. van Doorn: *Golden Hours*. Meulenhoff, 2 vol. 1.90 each. The second volume (just reprinted) gives specimens of the poetry of the last twenty years which is practically ignored in the usual anthologies. Other collections are the famous *Golden Treasury* ed. Palgrave (Macmillan 2/6); many will like to have the *Notes to Palgrave's Golden Treasury* (same publishers). *The Poets and Poetry of the 19th Century* (Routledge), and *A Book of English Poetry* by Beaumont (Jack, 1915) are also recommended.

If complete editions of 'standard' poets are wanted, the best texts are those published by the Oxford University Press, 2/— each poet, or more for better bindings.

Another kind of books that may be counted among the helps in the practical study of the language, are the books with phonetic transcriptions. The best for purposes of imitation are probably: Soames, *Phonetic Reading-Book*. Swan Sonnenschein; and: Jones, *Phonetic Readings*. Heidelberg. Winter.

For studying the idioms and syntax as well as the sounds of the spoken language, the best transcriptions are those by Sweet: *Primer of Spoken English* (Clarendon Press, 3/6), and *Elementarbuch des gesprochenen Englisch* (Teubner, 2/6).

As to the method of reading, the student should not be afraid to read

¹⁾ At present however, out of print.

the same piece more than once. Suitable passages may also be translated into Dutch, and after some days have elapsed the student may attempt a re-translation into English. Further practice in translation is necessary. The examination papers for Middelbaar have been published by Thieme, Zutphen (0.60). There are also collections of examination-papers, with additional pieces, by Dr. Fijn van Draat (Boekhoven, Utrecht f 2.—); the titles are *Vertaalboek*, and *Tweede Vertaalboek*. There are useful idiomatic notes on the first *Vertaalboek* in Fijn van Draat's *Sidelights* (f 1.—). Another collection of pieces for translation (not examination-papers) is by Grondhoud: *Stukken ter Vertaling* (Noordhoff, f 1.25) It may be pointed out, however, that it is easy to translate too much. What one should learn by translation from Dutch into English is: accuracy. Accuracy not in translation only, but even more in observing the facts of English idiom in one's reading. Translation can never teach a language.

Grammar. There are two ways of studying the syntax of a foreign language: we may compare the structure of the foreign language with that of others, generally our own; or we may try to study it from the standpoint of the speaker of the foreign language¹).

For purposes of comparison, which is also useful for the translation from Dutch into English, the following books may be recommended to Dutch students: Roorda, *Dutch and English Compared* Vol. I. Third ed. Noordhoff, f 1.90; Günther, *Manual of English Pronunciation and Grammar*. New ed. Wolters, f 2.75; Kruisinga, *English Grammar for Dutch Students*, 2 volumes. Kemink, f 2.75 each.

Roorda's book contains groups of English sentences which are discussed grammatically, from the traditional point of view familiar to those who have been trained in Dutch grammar along the old (we think thoroughly antiquated) lines. This discussion is followed by a number of sentences translated from the English, which the student is to translate back into English. Those who wish to check their translation may use Prick van Wely's *Sleutel bij Roorda*, Noordhoff.

Günther's and Kruisinga's books have no exercises. The latter, however, has published *Vijftig Oefeningen* (Kemink 0.95), which are slightly more difficult than Roorda's sentences, although there are many idiomatic notes.

For a more thorough study of the structure of living English a sound knowledge of general grammar is indispensable. As grammar-teaching in many schools is still based on the linguistic ideas of the eighteenth century, students will be well-advised in first studying a good modern Dutch grammar. The best are Van Wijk, *Nederlandsche Taal*, Tjeenk Willink, 4e dr. f 1.60; Reesink, *Nederlandsche Spraakkunst*, W. Versluys, f 2.25.

Van Wijk's book is shorter than Reesink's, yet very thorough. Reesink is admirable for the wealth of examples, especially in the chapter on sentence-analysis.

For the study of living English it is best to use a book by a native English scholar as well as one by a Dutchman. We recommend Onions, *Advanced English Syntax*, Swan Sonnenschein 2/6; Kruisinga, *Accidence and Syntax*, Kemink, f 5.50.

The *Advanced English Syntax* introduces some historical discussions, but

¹ We exclude historical study. As a matter of fact, however, historical grammar does not study one language, but compares different languages which are regarded as the successive stages of one language, e. g. Old English, Middle English, and Modern English. Essentially historical grammar is comparative.

in a very moderate degree. The result is that it treats some questions in a way entirely different from the *Accidence and Syntax* which aims at presenting living English as it is, uninfluenced by historical considerations.

For purposes of reference students should use an excellent book by another Dutch scholar: Poutsma, *Grammar of Late Modern English*, Noordhoff. At present three volumes have appeared: vol. I (f7.25) treats of the Sentence; vol. II (f7.25) of Nouns, Adjectives and Articles; vol. III (f8.25) of Numerals and Pronouns.

Those who are not afraid to tackle difficult books, especially students who are taking A in preparation for B, will find a great deal to learn from Sweet, *New English Grammar*, 2 vol. 10/6 and 3/6, Clarendon Press; Jespersen, *Modern English Grammar*, Part II *Syntax*, Heidelberg, Winter, 9 M; Deutschbein, *System der neuenglischen Syntax*, O. Schulze, M. 6.50.

The first volume of Sweet's *Grammar* contains a detailed treatment of sentence-analysis. The second volume has excellent chapters on questions of Syntax from a historical point of view. Jespersen's book is the second volume of a grammar on historical principles. It is very interesting reading; the present volume treats of The Number of Nouns, Conversion of Adjectives into Nouns, the prop-word *one*, the relation between nouns and adjective-adjuncts, and some pronouns.

Professor Deutschbein's *System* is not a grammar; it discusses various grammatical problems from the standpoint of general or philosophical grammar.

Phonetics. The student should begin by studying his own sounds. The only reliable book is Roorda, *Klankleer*, 4e dr. Wolters f1.60. The best books on English sounds by English writers are: *The Pronunciation of English* by D. Jones. Cambridge Univ. Press; *The Sounds of Spoken English* by W. Ripman. Dent. 2/6.

The peculiar theory of vowel-analysis is the distinctive mark of all Sweet's works on phonetics. Those who are not prepared for the hard work required by his *Primer of Phonetics* (Clarendon Press, 3/6) will find a somewhat less difficult book in his *Sounds of English* (Clarendon Press, 2/6.)

The English writers on phonetics pay far more attention to analysis than to synthesis. Yet the latter is probably of more practical importance to foreign students. For this reason we also recommend: Kruisinga, *English Sounds*, Third ed. Kemink, f3.25.

Those who wish to continue their phonetic studies should take: Jespersen, *Lehrbuch der Phonetik*. Zweite aufl. Teubner, 5 M.; Sievers, *Grundzüge der Phonetik*. Fünfte aufl. Breitkopf und Härtel, 5 M.

The rules of English pronunciation do not play such an important part in the study of the advanced student. Books used for the elementary examination contain enough.

Dictionaries. The best dictionary explaining the words in English is the *Concise Oxford Dictionary*, Clarendon Press. 6/—. An English—Dutch and Dutch—English dictionary is also necessary. We recommend *Kramers*, revised by Prick van Wely. 2 vol. f4.75, or Ten Bruggencate's *Woordenboek* f5.60¹⁾.

Some students will like to use Roget, *Thesaurus of English Words and Phrases*. (Longmans, 5/— net.) It is a sort of dictionary of synonyms, but it only classifies the words according to their general meaning, it does not explain them. If a collection of synonyms is wanted, the best is probably:

¹⁾ On these two dictionaries see *Student's Monthly* II, 12.

Günther, *Synonyms*. Wolters. f 2.90. This book is especially valuable for its great number of illustrative quotations. Another book on Synonyms that is found useful is *Synonyms Discriminated* by Smith. (Bell & Sons) ¹⁾

Methodology. This part of the examination is seldom taken quite seriously. The following books may be recommended: Felix Franke, *Die praktische spracherlernung*, 0.50 M. Excellent little book. Sweet, *The practical study of language*. Jespersen, *How to teach a foreign language*. Cloudesley Brereton, *The teaching of modern languages*. (Blackie and Son. 1/.)

Some Aspects of Lord Byron's Character and Poetry.

To the present writer Byron's character and poetry have always seemed enigmatical and this brief essay is the outcome of an attempt to solve some of the more obvious problems by which, it is supposed, every student of „l'homme sombre et fatal" is perplexed.

Every impartial reader who has carefully studied his journals as correspondence, must have found him a truthful and sincere, also a noble and loving man at heart. Yet his poetry reveals him as a rhetorician and a coxcomb. "He posed all his life long" said a critic, and this is perfectly true. Yet if we take the phrase to mean that he was a cheat, we are greatly mistaken. As an introspective man, he could not be naïve and whole-hearted. It is only the saintly and simple-minded who can afford to act spontaneously. Every reflective person, aware of his shortcomings and striving to become better, every creative artist who aspires, is ipso facto a hypocrite in the original sense of the term and their dissimulation is greater in proportion to the strength of their imagination. They have a double personality. Byron was, of course, anything but ingenuous. He was fully self-conscious, as all famous men necessarily are. Having formed a conception of what the ideal Lord Byron should be like, a partly stoical, partly chivalrous ideal, he constantly observed himself and tried to live up to his conception. In a word, he tried to act poetry as well as write it. But in a man of violent temper and imperious passions the old Adam kept breaking out and the real and ideal Lord Byron were constantly at war; and close and cool observers cannot fail to notice the contradiction.

In order to understand his peculiar attitude towards life, it will be found helpful to consider the normal development, "l'éducation sentimentale" of the average human soul during the years of adolescence. The study of our own mental and spiritual growth alone can furnish us with some clues to understand more complicated and loftier characters.

The age of awaking consciousness is a time of great bitterness to most of us. We are disappointed. We become aware of a vague sense of loss. We try in a hundred ways to regain our youthful happiness, our earthly paradise, our lost fairy-land. Not many find time in the desperate struggle for existence to analyse their feelings. Childhood was better, but we do not

¹⁾ Note. See also *English Studies* I, 2, p. 19. The title of Krüger's book mentioned under e should be: *A Systematic English-German Vocabulary*. (Koch's Verlagsbuchhandlung, Dresden und Leipzig.)

know why. And as we grow older the revolt of the soul is succeeded by resignation. Only a clear understanding of what we lack and what oppresses us, can lead us out of the labyrinth of mental perplexities. The happiness of childhood was undoubtedly the result of the vacuity of our minds, which laid us open to the most subtle impressions of our surroundings. We have forgotten the inarticulate misery which came of the hoarse whistling of the red gasflare, of the inane sunlight on rows of empty warehouses, of the tinkling tones of a musical box; but we remember the speechless ecstasy of the dawn, the splendour of the peachtree in bloom and the starry sky on winter nights. All this fell unhindered on the naked soul; our inner life was made up of emotions and not of ideas. As time went on the world hemmed us in ever more narrowly with tasks and duties; our heads filled with plans and arrangements, with business of the world. Problems obtruded themselves which demanded solution. The freedom and fluency of life disappeared. We got caught in codes of morality and convention. We perpetually recast our conception of the world; we had to find out our modest place in the scheme of things and to earn our bread. Our leisure hours dwindled and even in spare moments cares and troubles surrounded us like a swarm of flies which cannot be driven away. Still our reminiscences of nature were left to us; of nature as a fairy-land in winter forests where the stoat slinks amidst grass-plumes bristling with hoarfrost; of nature as the poet's domain on bland moonlight nights by the broad river or of the lofty beechtree avenues when the autumn sun is low. And the imagination was still untrammelled. We built a richer and fairer world on the borders of the actual. We yearned for the East of which we had been reading, for Greece and Italy; for a life of romantic adventure, of heroic deeds and elevating experiences to counteract the unbearable routine of our lives; we sought for love and glory perhaps. Our conception of the world became purely subjective. We ourselves and the persons of our environment were regarded as players in some vast drama and every "situation" was valued according to its literary merits. All our experience, every event and character which could not be idealized by a process of glorification, selection and denial was purposely ignored. The quest of happiness, which must be hidden somewhere on earth, began. It was a time of strange excesses and of asceticism as strange. Every week we ordered our lives afresh, found a new foundation of life; reform in matters of conduct, dress, occupation, furniture followed in rapid succession, but happiness and ecstatic moods remained in abeyance. One disappointment was followed by another. The life "of fulness and joyousness" proved arid and banal; our fellow-men hard and distrustful; nature had lost its subtle charm. All aspiration seemed to wither in the glare of the world. We lost faith in the sacredness of art and morality. We desired peace and found but empty silence. At one time we hoped that mystic beauty, so passionately craved for, might be found beyond the mountains; that the "lost word" might be discovered in the works of a revered poet or thinker; that it might be hidden in some untried experience. We believed that the vague and evanescent inner visions could be realized — to-morrow if we wished. But hope and faith had to be given up in despair.

Byron's "sorrows" as he advanced into manhood (so far as they may be traced in his life and works) seem to have been much as sketched above, only on a grander scale and far more tempestuous.

He began life with the most exalted expectations of the world and an oversensitive heart. He was a lad made for friendship and love, the idyllic friendship and unspotted love of a romantic schoolboy. He was generous,

affectionate, tender, charitable. Even then there was a darker side to his character, but that does not concern us here. His early delight in nature is well known. Of him as of so many artistic and visionary individuals it may be said that his early conception of life seemed to have come to him by mystic revelation rather than by observation of his surroundings. On the contrary: his fervid imagination transformed every man into a hero and every woman into an angel. He was cruelly disappointed as such men necessarily must be. For some time, as his biographer wrote, his heart seemed "loth to part with its illusions". These illusions — if illusions they were —, however, never wholly left him, though they often lived on in disguise. His contemptuous hatred of women in after life for instance, is nothing but perverted love. Yet, as he grows older, a change is discernable in his mental attitude. He had always been sincere, but now his hatred of cant and sentimentality became almost morbid. For fear of being overrated as a man and a poet it became his custom "to belie his better feelings" as Moore says. He pretends not to care for his natural daughter but is overwhelmed by grief when the child dies. Clearly he only wants to expose the shallowness of the usual parental affection. When Moore visited him at Venice and made some remark about Italian sunsets, Byron answered, "Hang it, Tom, don't be poetical". Coming from the most *poetical* poet of the age the rejoinder may sound curious, but it is evidently inspired by the impatience of a truly artistic temperament disgusted by the customary twaddle about "the beauties of external nature". I suppose that his conscientious study of mankind was also the outcome of his disenchantment. He wanted to know in order to spare himself fresh disillusion and no one, not even Goethe himself, has been more thorough in his objective observation of life. Although he abhorred cruelty he went so far as to witness the public execution of a number of criminals through an opera glass, while in Italy. A considerable portion of his study of mankind is reflected in Don Juan. It is bitter, sarcastic, cruel; but surely to none more cruel than to the author himself who wanted to be truthful before all things.

What a bundle of contradictions the man appears at first sight. An upright coxcomb, a sincere rhetorician, a satirist with a loving heart, the most popular poet of Europe who scorns poetry, the most representative romanticist of England who admired Pope and wrote classical dramas. For a man of Byron's character, impetuous, ardent, impatient of restraint, romantic poetry with its licence was a natural vehicle. He was essentially a poet of inspiration. He wrote copiously and nearly always with great ease and rapidity, but he was incapable of the patient labour of the file. In his letters he repeatedly compares himself to a tiger, a cowardly animal, which, having missed its prey at the first spring, slinks back to its den. It is true that during the first period he kept retouching even while his poetry was passing through the press, but the "moment de bien être" was evidently past and he left his publisher to choose between the various readings. Anyhow after his reputation as poet was beyond dispute, he gave up the practice. But although romantic poetry was his natural, his only true mode of expression, he clearly felt its limitations. He called Shakspeare a barbarian and the term is significant. He could see no merit in Keats whom, moreover, he had for being a Cockney.

(To be continued.)

FRITS HOPMAN.

A Literary Portrait of Swift.

All readers of the History of Henry Esmond will 'no doubt recollect among the smaller size portraits of famous eighteenth century men the striking, if somewhat lurid, picture of Dr. Swift. Will they allow me to copy it here for the benefit of those who do not know Esmond so well, and the possible few among them in whose memory the vivid colours of the picture have just a little faded?

Esmond, from warrior turned pamphleteer, one day goes to the printing-office of the Postboy to correct the proofsheets of an article of his in that leading periodical. The printer, Leach, a relative of Swift's, is not at home, and so Colonel Esmond, like the good-natured fellow he is, takes care of little Tommy, whilst Mrs. Leach has gone to fetch her husband from his pot of ale. At this moment Swift's Irish servant is heard brawling out the name of his master, who himself soon after enters the office and addresses Esmond in this way:

"I presume you are the editor of the Postboy, sir" says the doctor in a grating voice that had an Irish twang; and he looked at the Colonel from under his two bushy eye-brows with a pair of very clear, blue eyes. His complexion was muddy, his figure rather fat, his chin double. He wore a shabby cassock, and a shabby hat over his black wig and he pulled out a great gold watch, at which he looks very fierce."

In the ensuing conversation Thackeray makes the Dean act the part of the genuine braggart. His well-known dislike of children is skilfully (I was about to write shrewdly) made use of as well as his occasional habit of bullying his inferiors. He takes Esmond for a poor, dismissed lieutenant, at that moment earning a scanty but honest livelihood as a hack. The mistake is not cleared up, as Esmond prefers to keep the Dean in the dark as to his real identity. Eventually Swift, whose patience is spent, leaves him with these words: "You're the person that Mr. Leach has spoken to me of, I presume. Have the goodness to speak civilly when you are spoken to and tell Leach to call at my lodgings in Bury Street, and bring the papers with him to-night at ten o' clock. And the next time you see me, you'll know me and be civil, Mr. Kemp." (Kemp being the name of the above-mentioned hack.)

It so happens that in the course of events Esmond meets Swift at a dinner-party given by old and gouty General Webb. He laughingly informs the Dean that he gave his message to the printer upon which Swift grows red in the face, is utterly confused, and hardly speaks a word during dinner, refusing to pledge Esmond, who is beaming with amiableness, on the plea that he does not take wine. This is exaggeration, and in bad taste too. However sulky Swift at times may have been, the author, in his case, purposely exaggerated that unamiable trait of character, for the sake of contrast with Esmond. From the outset Esmond, who was greatly prejudiced against the Irish prelate, was determined, "should he ever meet this dragon, not to run away from his teeth and his fire." Not only that he does not run away, but as we might expect he has the better of him in the encounter. Of course, Esmond must shine in every circumstance when the humane virtues are appealed to, and to gain this object nothing is more suitable to an author than contrast. But then one should be careful whom to choose as a contrast. I, for one, feel too much pity for good-natured, dapper Harry Esmond to compare his Lilliputian accomplishments to the genius of the Man-Mountain.

I do not mean to detract a particle from the praise due to Thackeray for his composing one of the finest historical novels in English Literature. But I cannot forgive him for putting Swift in a rather unpleasant light before his audience, an audience that too eagerly pounces upon a flaw in a great man's character, and is but too ready to forget that genius should be judged by different standards than commonplaceness. We know that at a certain period of his life Swift was ambitious. A man of parts that is not ambitious is "a wicked and slothful servant", who hides his Lord's money. It is Esmond's biassed dislike of the man that prompts him to write: "He (i. e. Swift) would have sought me out eagerly enough had I been a great man with a title to my name, or a star on my coat." (p. 374) Could this be true of the lover of Stella, the friend of Arbuthnot, the patron of Harrison? Of the man who stood by his great contemporaries at the time of their fall and disgrace?

There is another, still more opinionated person in the book, to whose unfavourable comments on the Dean's looks and manners we should perhaps ascribe Esmond's bias. In this case, however, I think Thackeray is quite right, for what else but a first-rate monster could the uncouth Irishman have seemed to vain and shallow Beatrix? This is how she expresses her feelings about him: "There's a horrid Irish wretch who never misses a Sunday at Court, and who pays me compliments there, the horrible man; and if you want to know what parsons are, you should see his behaviour and hear him talk of his own cloth. They're all the same, whether they're bishops or bonzes, or Indian fakirs. They try to domineer, and they frighten us with kingdom come, and they wear a sanctified air in public and expect us to go down on our knees and ask their blessing; and they intrigue, and they grasp, and they backbite, and they slander worse than the worst courtier or the wickedest old woman. I heard this Mr. Swift sneering at Mylord Duke of Marlborough's courage the other day. He! that Teague from Dublin! because his grace is not in favour dares to say this that it may get to her Majesty's ear, and to coax and wheedle Mrs. Masham."

Considering that a vain coquette is speaking we should not attach too much value to these railings, though what she says of the clergy in general may not have been very far from the truth. Yet there is no small danger in the feminine habit of generalising, and we have some suspicion, that in this case the starting-point for Mrs. Beatrix's chastising is Mr. Tusher rather than Mr. Swift.

Involuntarily, when looking at this unpleasant portrait of Swift we wonder what were Thackeray's own ideas, not those in the minds of his fictitious characters, about Swift. These we are fortunate to have embodied in his series of lectures on the Eighteenth Century Humourists, the first of which is entirely devoted to the man in question. Now it is a remarkable, if not pleasing fact, that the portrait drawn here shows almost the same features as that by Esmond. Should you have liked to be Swift's companion? is the question Thackeray puts to his audience. And this is how he answers it himself: "If you had been his inferior in parts, his equal in mere social station, he would have bullied, scorned, and insulted you; if, undeterred by his great reputation, you had met him like a man, he would have quailed before you, and not had the pluck to reply and gone home, and years after written a foul epigram about you — watched for you in a sewer, and come out to assail you with a coward's blow and a dirty bludgeon. If you had been a lord with a blue ribbon who flattered his vanity, or could help his ambition, he would have been the most delightful company in the world,

etc. etc." Indeed, this criticism is almost fiercer than either Beatrix's or Esmond's, which I regret very much, as it is ten times more impugnable. If Thackeray, the author, commits himself in one of his characters, the mistake is mitigated or even obliterated by the verisimilitude given to it by means of his consummate craftsmanship. If, however, Thackeray, the critic, commits the same blunder, there is no such goodwill nor credulity on the part of his readers, who then have a right to challenge him. It is strange that an author, and a truly great one, who himself has too often been misnamed a cynic, should have been blind to those gentler and more loveable qualities of Swift's character; strange that he should only have seen that stern, gloomy outward appearance, only read the insolent, bullying anecdotes. Swift's heart was a deep heart, and it had been sorely afflicted. From the outset it had bled for the sins of this vainglorious world. Should we shun a man's company because he has hardened his heart against it?

It is difficult to account for Thackeray's contemptuous scorn — for to this his criticism amounts. Perhaps it is mid-Victorian prejudice from which even he could not escape. Perhaps it is truckling to his audience, a trick of which we had rather think the author of the *Newcomes* not guilty. Perhaps there is no deeper explanation, and it is only a case of one great man misunderstanding another, of which these are a few more in literary history.

It is impossible for me in this paper to go all the length of relating those instances and events in Swift's life that would prove him the reverse of a confirmed bully and misanthrope: a kind and large-hearted man, an idealist at core. Lest I should lay myself open to a rebuke of partiality, I refer those of my readers who still labour under an unfavourable opinion of this great man inculcated by some unsympathetic critic, to a Lecture delivered before the Cambridge University by Charles Whibley M. A., on May 26, 1917.¹⁾ After having shown how such men as Pope, Arbuthnot, Gay, were proud of his company; how he collected a thousand guineas for the publishing of Pope's *Iliad*; how he commended old and decrepit Congreve to Harley for a pension; how he encouraged and assisted William Harrison, an ambitious young man with small talent; Mr. Whibley arrives at a conclusion which perfectly agrees with my own and which, therefore, I wish to quote as a fitting close to my critique: "The truth is that he (i.e. Swift) was a born idealist, with no desire either to snarl or to smile at life. The master-passion of his mind was anger against injustice and oppression. To the articles of his own faith he was always loyal. The profitable changes of the renegade were as far beyond his reach as the wiles of the time-server. That he thought himself ill used by the world, that he knew his preferment was incommensurate with his worth and talent is evident. But he would rather have spoken out what was in his mind than have won the mitre of an archbishop."

April 1919.

W. v. MAANEN.

¹⁾ Chas. Whibley, *Jonathan Swift*. The Leslie Stephen lecture for 1917. Cambridge University Press. 1/6 net.

Notes and News.

Vereniging van Leraren in Levende Talen. This Association held its annual meeting at Utrecht on June 10th, Dr. E. Kruisinga in the chair. An address was delivered by Dr. E. G. Opstelten on *De opleiding van de docent* (in het bijzonder in het Nederlandsch), Dr. Opstelten defended the following theses:

1. Aan de aanstaande docent in het Nederlandsch moeten eischen gesteld worden van algemeene ontwikkeling en taalkennis.
2. Zoowel de theoretisch- als de practisch-paedagogische opleiding moet geregeld worden.
3. De academische opleiding van de docenten in het Nederlandsch eischt dringend verbetering, vooral doordat te veel gewicht gehecht wordt aan een eenzijdig wetenschappelijke ontwikkeling en te weinig aan de eischen, die het toekomstig maatschappelijk beroep stelt.
4. De positie van de hoogleeraren als de eenige opleiders werkt in de hand de isoleering der opleiding van het maatschappelijk leven. Samenwerking van opleiders en opgeleiden is noodzakelijk; de zelfwerkzaamheid der studenten worde aangekweekt door een ernstiger en beter college-systeem.
5. De acte-examens M. O. moeten verdwijnen; een door de staat geregelde opleiding geschiede aan opleidings-instituten, die een geregelde leergang waarborgen.
6. De Universiteiten zijn de meest geschikte opleidings instituten. Onze moderne maatschappij eischt een splitsing van de academische opleiding tot docent en een tot geleerde, die gedeeltelijk samenvallen. Het onderwijs van de a. s. docenten worde hoofdzakelijk opgedragen aan wetenschappelijk goed onderlegde, practische onderwijssmannen. Vooral in de eerste jaren drage dit onderwijs een systematisch karakter, terwijl de geheele opleidingstijd in geen geval de vijf jaren overschrijde.

On the chairman's proposition the theses were also made to apply to living foreign languages. The first was carried unanimously. Perhaps it was not possible to formulate the requirements more precisely; at any rate lecturer and audience will probably have intended something less modest than Mr. de Visser's Secondary School Bill, where we find the remarkable words: „Dit artikel beoogt waarborgen te scheppen, *dat de leeraren althans niet bij de scholieren in algemeene ontwikkeling zullen ten achter staan!*” The other theses, except the last, were carried with hardly a dissentient. The third was altered and abridged to apply to foreign languages: „De academische opleiding van de docenten in het Fransch, Duitsch en Engelsch eischt dringend *regeling.*” The fourth thesis was somewhat sensationally illustrated by one of the members declaring on behalf of a Dutch professor of German that the latter confessed himself quite ignorant of educational questions in general. The next surprise was the unanimous verdict: „*De acte-examens M. O. moeten verdwijnen.*” Secondary school teachers should be trained in colleges affiliated to the Universities. At the request of Mr. Bolkestein, inspector of secondary schools, Dr. Opstelten reserved his last thesis for further consideration and promised to work out a detailed scheme for the organization of those colleges.

The afternoon meeting of the French, German and English sections was devoted to a discussion of the position of foreign languages on the new programme for the H. B. S. 5 j. Teachers of French appeared to be dissatisfied with the expected abolition of French as an elementary school subject. The majority of the members were not in favour of starting two foreign languages in the first form. It was thought desirable to begin French in the first form, German in the second, and English in the second form after Christmas term. The traditional order was thus left intact, and, therefore, the stepmotherly treatment of English. When, however, it turned out that this language would only receive nine hours in all on the new time-table,

it was decided on the motion of a teacher of *German* that this was insufficient, and that the total should be raised — at the expense of mathematics, e. g.

Owing to lack of time two important subjects had to be cancelled, or at any rate postponed, viz. „Studieverlof”, and „Wenschen ten aanzien van het doctoraat in de letteren”. This was the more to be regretted as the Association will probably not have another opportunity for discussing the Education Bills before they are passed into law.

Dutch Studies at the University of London. Dr. Pieter Geyl, London correspondent of the N. R. C., has been appointed Professor of Dutch Studies at the University and Bedford Colleges ¹⁾ of the University of London.

Karl Brugmann†. The death is announced at Leipzig of Friedrich Karl Brugmann, Professor of Sanskrit and author of several works on Indo-Germanic philology: „Morphologische Untersuchungen auf dem Gebiete der indogermanischen Sprachen”, „Zum heutigen Stand der Sprachwissenschaft”, „Grundriss der vergleichenden Grammatik der indogermanischen Sprachen”. Together with Streitberg he edited „Indogermanische Forschungen.”

(*H'blad*, July 3.)

Modern Language Teaching. We have received the last issue of *Modern Language Teaching*, the official organ of the English *Modern Language Association*. It seems to have been carried on with difficulty during the last four years, and has now ceased to exist, to be succeeded by a new organ, *Modern Languages*, in autumn. The Association is carrying out a scheme of entire reconstruction and will display considerable activity in the near future.

This number contains: *Un Poète de France: Paul Fort*, by S. Chavannes; *French and English*; *Sur la Notation Phonétique du Français*, by L. Chouville; *Spelling Reform*, by W. Gundry; *Information to Members*; *From Here and There*; *Modern Language Association*; *Editorial Notes*.

The English Association. The April Bulletin of the *English Association* mentions the namers of five Dutch teachers in its list of new members, the result, apparently, of a notice occurring in *Berichten en Mededeelingen*, no. 17. In April 1918 *The Student's Monthly* had already drawn attention to the work of this Association in a review of three of its pamphlets by Mr. H. de Groot. We believe we shall do many of our readers a service by giving some further particulars of its aims and activities.

The aims of the English Association are:—

- (a) To promote the due recognition of English as an essential element in the national education.
- (b) To discuss methods of teaching English and the correlation of School and University work.
- (c) To encourage and facilitate advanced study in English literature and language.
- (d) To unite all those who are interested in English studies; to bring teachers into contact with one another and with writers and readers who do not teach; and to induce those who are not themselves

¹⁾ The *Handelsblad* of June 28, where we found the news, wrote: „de Universiteit en de Bedford-Colleges te Londen”!

engaged in teaching to use their influence in the cause of English as a part of education.

The Association should therefore appeal

- (a) To every one concerned, whether as teacher, examiner, or inspector, with the teaching of English as an element in University, Secondary, or Primary Education.
- (b) To persons engaged in literary work.
- (c) To persons interested in the study of English literature or of the English language, or in the improvement of education in these subjects.

The Association and its local Branches hold meetings during the year, at which lectures are given, or papers are read, or discussions are carried on.

The Association issues yearly three or more Pamphlets on literary subjects and matters connected with the teaching of English, and three Bulletins containing bibliographies of new publications, together with a report of meetings held, and other information likely to be of interest to members. These publications are issued gratis to members, who can also buy at half the published price the volumes of 'Essays and Studies', by members of the Association. The Association has issued an anthology of contemporary poetry under the title of 'Poems of To-day'.

The annual subscription is 5 s., and the life membership subscription is £ 3 3 s. *Subscriptions* should be made out in favour of the English Association and sent to Barclay's Bank, Ltd., 95 Victoria Street, Westminster, S. W. 1. Further information will be given to intending members, by the Secretary, Imperial College Union, Prince Consort Road, South Kensington, S. W. 7.

The April Bulletin contains reports of the following lectures read before the Central Body of the Association and its local branches: *Sir Walter Raleigh*, by Edmund Gosse; *The Poet and Tradition*, by John Drinkwater; *John Donne*, by Prof. Loveday; *Charles Lamb*, by Miss Ternant; *James Elroy Flecker*, by Miss Donaldson; *William Morris*, by Miss Steer; *Hardy's Dynasts*, by Prof. Edith Morley; *Boethius*, by Rev. Felix Asher; *Dostoievsky*, by J. Dover Wilson; *Truth to Life in Fiction*, by Walter de la Mare; *Rudyard Kipling as I knew him in India*, by Eric S. Robertson; *Women in Literature*, by J. C. Smith; *Christmas Carols*, by Rev. Dom Gregory Ould; *Marcus Aurelius*, by William Roxburgh; *James Boswell as Essayist*, by Dr. J. T. T. Brown; *Joys of Research*, by George Neilson; *The Ballad*, by Rev. Dr. Armstrong; *King Lear*, by Prof. Lawson. Further, a very full bibliography; literary notes and queries; and proceedings of committees. From the latter we learn that the Executive Committee has approved the publication of an *English and Modern Language Review* and *The Year's Work in English Studies*. Also that

The President of the Board of Education has appointed a Committee to inquire into the position occupied by English (language and literature) in the educational system of England, and to advise how its study may best be promoted in schools of all types, including continuation schools, and in universities and other institutions of Higher Education, regard being had (1) to the requirements of a liberal education, (2) to the needs of business, the professions, and public services, (3) to the relation of English to other studies.

so that we may shortly expect a report on "English Studies" parallel to

"Modern Studies" ¹⁾. Sir Henry Newbolt has been appointed chairman of the Committee, which seems to owe its existence to a letter sent by the Association to the President of the Board of Education.

Neologism. We have long been waiting for the English rendering of „doorbladeren". It has cropped up at last, in no less a book than the Cambridge History of American Literature. *The Times Lit. Suppl.* of July 17 writes: "Ought such a neologism as 'to leaf [not to loaf] through a book' be permitted in a Cambridge Literary History, even if produced in Columbia?"

M. O. Translation 1919.

Wanneer ik gedurende mijn verblijf in Indië dacht aan hetgeen ik zou doen, als ik met verlof naar Nederland ging, was een der plannen, die een bijzondere bekoring voor mij hadden, een bezoek te brengen aan het stadje, waar mijn vader lang predikant was geweest en waar ik geboren was en mijn jongensjaren had doorgebracht. Na mijn aankomst in Nederland werd ik een half jaar door zaken in Amsterdam opgehouden, maar eindelijk kon ik het lang gekoesterde voornemen ten uitvoer brengen en vertrok op een goeden dag naar mijn geboorteplaats.

Na uitgestapt te zijn aan 't station richtte ik mijn schreden naar de hoofdstraat, die tot mijn groote teleurstelling geheel anders was dan wat ik mij er van herinnerde. Bijna al de ouderwetsche gevels, die het stadje vroeger zulk een schilderachtig aanzien gaven, waren verdwenen, en vervangen door moderne gebouwen. Vervolgens sloeg ik den weg in naar de haven, waar ik zoo dikwijls met vrienden geroeid had. Ze was nu zóó vol schepen, dat het veel te gevaarlijk zou zijn er kinderen te laten spelen, zooals wij hadden mogen doen. Ook hier kon ik niet nalaten te betreuren, dat er zoo weinig was overgebleven van wat mij placht aan te trekken. Ik had grooten lust met den eersten trein, dien ik kon halen, het stadje te verlaten, maar ik wilde toch eerst gaan zien, wat er geworden was van de pastorie, die aan 't andere einde der stad had gelegen ongeveer een kwartier gaans van de haven. Het scheen eerst, dat mij hier geen nieuwe teleurstelling wachtte. De breede laan, omzoomd door statige beuken en kastanjeboomen, die er heen leidde, was dezelfde gebleven. Na een minuut of vijf geloopt te hebben, kwam ik aan het houten hek, dat toegang gaf tot den uitgestreken tuin voor het huis. Wat een plezier hadden mijn makkers gehad, wanneer ze er met mij in mochten spelen naar hartelust, want een tuin van die grootte was nergens anders in de stad te vinden. Het priëel, waarin ik des zomers altijd mijn huiswerk maakte, was er niet meer; het geheel maakte een minder landelijken indruk ofschoon ik niet precies kon zeggen, waar dat aan lag. Ik waagde het den tuin in te gaan met de gedachte, dat als ik toevalligerwijze iemand mocht ontmoeten, het een voldoende verontschuldiging zou zijn, als ik zeide, dat dit mijn ouderlijk huis was geweest. Van het huis zag ik echter nog weinig, daar het geheel verborgen was achter breedgetakte lindeboomen. Ik ging voorbij prachtige bloembedden, langs slingerende paden en kwam ten laatste bij....

Welk een ontgoocheling! In plaats van de mij zoo dierbare, met klimop

¹⁾ *English Studies*, I. 2.

begroeide pastorie stond daar een nieuwe, in roode steen opgetrokken villa. Dit was meer dan ik kon verdragen. Ik wierp niet meer dan één enkelen blik op het prachtige gebouw, draaide mij om, en haastte mij terug naar het station.

When I thought during my stay in the Indies of what I should do when going to Holland on leave, one of the plans which had a special charm for me was a visit to the town where my father had long been vicar¹⁾ and where I had been born and had passed my boyhood. After my arrival in Holland I was detained in Amsterdam by business for half a year, but at last I could carry out the long cherished plan, and one day I left for my native place. After getting out at the station I directed my steps to the main street, which I was greatly disappointed to find quite different from what I remembered of it. Almost all the old-fashioned house-fronts, which used to give the town such a picturesque aspect, had disappeared and had been replaced by modern buildings. Next I took the road to the harbour where I had often rowed with my friends. It was now so full of ships that it would be far too dangerous to let children play there, as we had been allowed to do. Here too I could not but regret that so little had remained of what used to attract me. I had a great mind to leave the town by the first train that I could catch, but I first wanted to see what had become of the vicarage which had been at the other end of the town, about a quarter of an hour's walk from the harbour. At first it seemed that no fresh disappointment was in store for me here. The broad avenue, skirted by stately beeches and chestnut trees that led to it had remained the same. After a walk of some five minutes I reached the wooden gate that gave entrance to the extensive garden in front of the house. What fun my comrades had had when they were allowed to play in it with me to their hearts' content, for a garden of that size was not to be found in any other part of the town. The summer house, where I used to do my homework in summer, was gone; the general impression was less rural, though I could not exactly say what it was owing to. I ventured to enter the garden, thinking that if I happened to meet anybody it would be a sufficient excuse to say that this had been my parental home. Of the house I saw little, however, as it was completely hidden by wide-spreading limetrees. I walked past beautiful flowerbeds, along winding paths, and at last I reached....

What a disenchantment! Instead of the ivy-grown vicarage so dear to me there was a new red-brick villa. This was more than I could bear. I only cast a single look at the splendid building, turned round and hurried back to the station.

¹⁾ Both *vicar* and *rector* suggest an English parish, and are therefore not quite right. *Parson* would be better but it is often, though not generally, used in an unfavourable sense; moreover the word is often used in the general sense of clergyman, which is wrong here because a *parish priest* is meant. *Minister* might be the best translation, but it suggests a dissenter from the Established Church, at least to an Englishman (not necessarily a Scotchman); and the writer in the Dutch text does not say whether the clergyman was a member of the *Hervormde Kerk* or one of the dissenting churches (Gereformeerden, Doopsgezinden, etc.) The word for *pastorie* lower down should be translated according to the translation for *predikant*: *vicar* — *vicarage*, *rector* — *rectory*, *parson* — *parsonage*, *minister* — *parsonage* (rather than the Scotch *manse*).

Translation.

1. The rain was coming down in torrents — an icy blast was chilling one to the very bone — mud and slush were everywhere; altogether London was at its very worst.

2. As I boarded the omnibus on my way home I thought I had never seen a more depressed-looking set of individuals than its occupants.

3. One old gentleman in particular, on whose foot I had the misfortune to tread as I made my way to the last vacant seat but one, seemed quite glad of the opportunity I afforded him of giving vent to his feelings.

4. He glared at me so fiercely, and said so many unpleasant things to me under his breath, that a stout lady sitting next to him half rose up as if to get out, when a glance at the weather caused her to sit down again hurriedly.

5. A moment later the 'bus was full, at least inside.

6. The latest comer was a tired, weary-looking woman, little more than a girl, with a child in her arms.

7. She sank down in her seat, wet, bedraggled and miserable.

8. The child, on the other hand, appeared quite content with the weather, herself, and her surroundings.

9. She soon began to regard us in the most friendly fashion, whereupon I, being a confirmed bachelor and not accustomed to children, buried myself at once in my evening paper.

10. Happening to glance up about five minutes later, I saw that a remarkable change had come over the occupants of the bus.

11. The stout lady who had been so terrified by the disagreeable old gentleman's behaviour on my entrance, was now leaning forward with a beaming smile, playfully jingling a gold chain which she wore round her neck.

12. The three rough-looking working men were grinning in a sheepish fashion and the commercial traveller opposite was in the act of hauling a large watch out of his waistcoat-pocket under the pretence of wishing to find out the exact time, but his reluctance to return the article to his pocket, and the daring manner in which he toyed with it — one moment holding it to his ear and the next causing it to fly open — made it plain that he had entered into competition with the stout lady and the gold chain.

13. In a word, with the exception of the disagreeable old gentleman and myself, the entire 'bus was at the feet of that very ordinary child who, sitting on her mother's knee, thoroughly enjoyed her triumph.

Observations. 1. The periphrastic form is necessary because duration must be expressed. — Icecold; icy cold: He plunged into the *ice cold* water ("Pearson's Magazine," Feb. 1911. 210) She insisted on their entering a large tank of *icy cold* water ("Strand Magazine," March 1906. 324). — The wind searched one's bones. — Sleet = hail or snow *falling*, mixed with rain (Concise Oxford Dictionary). — In every respect = in alle opzichten. — All this together gave London its most squalid aspect. "Taken altogether" is correct: Taken altogether the recent German claims on Shakespeare are tokens of a virulent epidemic of diseased brag (H. A. Jones "Shakespeare and Germany", p. 3.)

2. I took the 'bus. "To catch a bus, a train" is the opposite of "to miss (lose) a bus." — Dismal, gloomy, dreary. — Assemblage ("assembly") must be rejected on the ground that this word denotes a group of persons who have met and are acting in concert for some common end. (Webster;

Smith.) "Collection" is not an appropriate word to use of persons. "The people inside," "the passengers inside" or colloquially "the insides." Won't any gentleman ride outside to oblige a lady? (Mrs. Humphry, "Manners for Men", p. 41.).

3. "One old gentleman particularly," rather than "*an* old gentleman...", *one* having demonstrative force here. — "Whom I had the misfortune of treading on his foot"; here we have a personal object and a prepositional adjunct; in the light of § 86 of Kruisinga's "Grammar and Idiom" it would seem better to use a genitive. — "Went towards" is right. — "Unoccupied (empty) seat" correct; "a free seat." — "The last but one vacant seat" is rather clumsy, the adjunct being too long for pre-position. It is true we sometimes find long adjuncts before a noun e. g. "a five times married widow" ("Sketch" July 6. 1910), but it is always better to be on the safe side. — Eagerly seized the opportunity. *Occasion* is wrong of course: On that *occasion* I had no opportunity of speaking to him. — Venting his feelings (his heart). Unburdening his heart. Unpacking his heart (against). Disburdening his mind.

4. He looked at me so furiously. — "Said *under his breath* so many disagreeable things to me": the object should come immediately after the verb. See E. Studies III p. 93. Observation 2. — Mutteringly. — A stout lady who sat next (to) him half got up as if (she wanted) to get out. To *go out* of a room (a house) — A glance (look) out of the window.

5. A moment afterwards the bus was full *up* (colloquial). The cottage was quite full up. The clerical staff (*kantoorpersoneel*) is full up. — That is to say inside.

6. The last person *that* (not *who*) entered (got in). After a superlative *that* is the usual relative. *Nearly* a girl *still*. "Still" denotes the continuance of a condition, and it is wrong, therefore, to use "nearly", which would neutralize this idea of continuance.

7. "Dropped down" (not "*fell* down") is correct. "To sink *into* a seat" ("sink down *on* a chair") means to drop down in a slow or easy manner (Oxford Dictionary i. v. *Sink* 5 c). To flop down, plump down into a seat (with a sudden bump or thud). — "Mudstained" could not be found in the dictionaries, but the word may occur, though it can never mean: splashed with mud *all over*. Cf. "bloodstained," "earthstained," "guiltstained," "travelstained." "Bespattered (splashed) with mud" is right.

8. "The child *on the contrary*..." Wrong, as it denotes a denial (Dutch "*intendeel*").

9. She soon began to look at us in a most friendly way, upon which... According to the Concise Oxford Dictionary compounds of *where* are used in formal style only, but "*whereupon*" is still common. — A hardened sinner (offender), a habitual (confirmed) drunkard, a confirmed waterdrinker. Most confirmed bachelors think as I do (M. Crawford "Mr. Isaacs"). An inveterate smoker. — "*Being* a confirmed bachelor and not *being* used to children..." Avoid unnecessary repetition, which has a monotonous effect and jars on the ear of the reader! — Not accustomed (used) to children. Immersed myself in, became engrossed (absorbed) in.

10. Peculiar change = *eigenaardige verandering*. "Had *occurred* to the passengers": to occur to = to come into one's mind (Oxford Dictionary).

11. The stout lady who *was* so frightened. — A radiant smile. — *Golden* chain: the form *in-en* should not be used except in higher style or in a figurative sense. — "Deportment" is applied to merely external manner (Oxford Dictionary). In the character of a dancing-master he gives a comical

lesson in deportment. His manners and deportment were perfection itself (Anstey, Vice Versâ).

12. Rude-looking. See Günther's "Synonyms", — 'Workmen. — We hunt for an article that is lost, we unearth (ferret out) facts from old books.

13. The child *which*: As *which* refers to a personal antecedent the relative ought to be *who*. We regularly use *which* or *that* when the personal antecedent (or the relative pronoun) has the function of a nominal predicate with regard to the relative clause; e. g. "the thief *which* he was." See the article by Fijn van Draat, *Anglia* XXXIX, 2, & Poutsma's "Grammar of Late Modern English," Part II, 968.

Below we give two separate texts for translation, the former to be sent in before September 1, the second before October 1. To allow students more time than hitherto we shall in future deal with translations in the second next number. From October onward a list of sufficient and insufficient translations will be added. Envelopes marked "Translation" are to be addressed to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam.

I. Een onaangenaam bezoek.

Och Heere, help! help! — Ik schrok wakker, recht op in m'n bed. Wat was dat voor 'n kabaal zoo vroeg in den morgen? 't Kwam uit de keuken, dat hoorde ik dadelijk. 't Leek wel, of ze bezig waren den heelen boel af te breken: ik hoorde duidelijk 't bonzen en omvallen van stoelen, 't rinkelen van scherven op den vloer, en daarboven uit 't angstige gegil van de meid.

't Heele huis was ineens in opschudding. Pa holde de trappen af en ik half aangekleed achter hem aan, toen juist met 'n harden slag de keukendeur dichtviel achter Kaatje, die, bevend en wit als de muur, de gang invluchtte.

„Maar meid, wat is er toch gaande?” vroeg hij, terwijl hij de deur weer opende, „is er brand?”

„Och nee meneer,” stotterde de angstige deern; „gaat u er om godswil toch niet in,” maar toen Pa toch naar binnen stapte en een omgevallen stoel, waar hij bijna overstruikelde, recht zette, toen scheen Kaatje haar laatsten moed bijeen te rapen en hijgend, met een gezicht, één en al angst en griesel, op de kachel wijzend, zei ze hakkelend:

„Daar zit ie meneer, o, onder 't fornuis.”

„Wát zit er dan toch?” zei Pa boos wordend, en eindelijk kwam 't er uit: „Een rat, meneer, 'n dikke, zwarte rat!”

Bij 't hooren van 't woord rat vluchtten Ma en Jeanne ook al angstig weg; alleen Pa, Wim, Miet en ik hadden 't hart te blijven.

Nu begon er een jacht op leven en dood, om 't „vreeselijke ondiert” uit z'n schuilhoek op te jagen. Broer, die z'n dapperheid wou toonen, trok z'n beide schoenen uit, en, die als wapen in de handen nemend, ging hij plat op den vloer liggen en keek onder alle meubels.

„Trek 't fornuis 'ns om!” zei Pa, en, den pook grijpend, hield hij zich gereed, om zodra de rat te voorschijn zou komen, haar direct een fikschen tik op haar snuit te geven.

Aan den anderen kant hield Wim de wacht, maar net op 't oogenblik, dat hij zich bukte om nog eens goed te kijken, sprong hem iets over 't hoofd en was in allerijl verdwenen, wáár, dat had niemand gezien. Miet en ik hadden den schrik op 't lijf gekregen en waren wel graag weggeloopt, als niet de nieuwsgierigheid naar den afloop van de comédie ons had tegengehouden. We klommen op 'n stoel, en wachtten met kloppend hart af wat er verder gebeuren zou.

„Ka, ga Fiks van hiernaast eens halen,” riep Wim tegen de meid, die nog altijd in de gang stond en door 't sleutelgat van de rattenjacht kon genieten. Eenige oogenblikken later kwam Kaatje terug en liet Fiks binnen. Deze snoof eens in de lucht naar alle richtingen en stooft toen, verwoed blaffend en grommend naar den hoek, waar de kast stond. Daar moest 't beest zich dus ophouden, en jawel, toen de kast even op zij geschoven was, kwam de rat te voorschijn en vluchtte, angstig piepend, dwars onder mijn stoel door. Maar Fiks was hem te vlug af. Met 'n paar flinke knauwen en beten van z'n scherpe tanden, had hij de rat gauw afgemaakt en keek toen triomfeerend rond. „Ja, ouwe jongen, jij krijgt 'n lekker koekje,” zei Wim en streelde hem den kop.

Eerst toen we Kaatje verzekerd hadden, dat 't dier nu werkelijk dood was en niemand meer schaden kon, kwam ze even, heel even kijken naar den vreemden bezoeker, die haar zoo geweldig den schrik op 't lijf had gejaagd.

II. Eenzaamheid.

Hij had altijd veel van wandelen gehouden. De omstandigheden hadden daartoe meegewerkt. Hij was geboren en had zijn jeugd doorgebracht in een stadje, waar men, om zoo te zeggen, de deur niet kon uitgaan, zonder omringd te zijn van het heerlijkste landschap van bosch en hei en vlietend water. Menigen vrijen namiddag had hij daar droomend rondgedwaald, en op zijn eenzame wandelingen (want wie de natuur liefheeft, bewondert haar alléén) zijn geest gevoed met de schoonheid van duizend vormen en kleuren: een bloem, een vogel, een wolk, die door de lucht dreef; de wind, die ruischte door de toppen der hooge boomen; dat alles sprak tot zijn hart.

Toen kwam de dag, waarop hij naar Londen zou gaan. Zooals meer gebeurt was zijn vader, de dominee, meer gezegend met kinderen dan met aardsch goed; en zoo was het voorstel van den rijken Amsterdamschen koopman, dat zijn neefje bij hem in de zaak zou komen, met dankbaarheid aangenomen. Om een goed zakenman te worden en tevens om goed Engelsch te leeren, zou hij eerst een paar jaar op een kantoor in Londen doorbrengen. Hoe benijdden hem zijn vrienden en zijn broers! Want Londen, dat was het sprookjesland. Wat al wonderen had de Engelsche leeraar op school niet van die stad verteld! De wereldstad, waar dingen te zien waren en waar dingen gebeurden, waarvan de wildste verbeelding zich geen begrip kan vormen. Ja, Jan was een gelukkige kerel, door de fortuin boven honderden bevoorrecht.

Ze hadden hem dat zóó vaak gezegd — ouders, broers, vrienden — dat Jan het zelf was gaan gelooven en vol hoop en moed op reis was gegaan. In de eerste weken had hij inderdaad zijn oogen uitgekeken. Het schoolboekje, dat van Londen vertelde, had niet overdreven. Londen was merkwaardig, reusachtig, ontzagwekkend; de wereldstad bood inderdaad op elk uur van den dag tooneelen aan, die iemand nu eens deden huiveren, dan weer met bewondering, ontsteltenis of ontzag vervulden. En die eindeloze stroomden van rijtuigen, karren en menschen: waar gingen ze heen? Met welk doel joegen ze voort? Wat zorg stond er op hun gelaat te lezen?

Had hij 't maar eens aan één enkele kunnen vragen! Maar onder al die duizender was er niet één gezicht, waarop zijn oog, als hij het aankeek, een medelijdenden blik, laat staan een blik van sympathie, te voorschijn riep. O, kon hij maar terugkeeren naar zijn Hollandsche bosschen, waar een fluitende vogel hem lokte, een tak, wuivend in de zonneschijn hem wenkte met zijn groene vingers, een blad, ritselend in den zomerwind, muziek was in zijn oor. Dáár waren geen menschen. Maar hij had ook geen verlangen naar hun tegenwoordigheid. Het eekhoorntje dat hij bespiedde, spelend aan den voet van den boom: de valk, dien hij nastarde als hij wegzweefde boven zijn hoofd: de musschen en vinken, dartelend op de takken — zij waren hem gezelschap genoeg. O, hoe verlangde hij naar hen!

En voor 't eerst voelde hij de droefenis der eenzaamheid.

Questions.

3. Answer. The following quotation, if supported by others from standard English, might justify the distinction between interrogative *what ever* and relative *whatever*:

"What has ever got your precious father then," said Mrs. Cratchit. (Christmas Carol, Stave III).

This construction seems analogous to the *tmesis* of Old-Greek words; though this does not bring us much further. Does any reader happen to have other examples? Z.

5. Wanted: The English equivalents of: 1. broodbon; 2. eenheidsworst; 3. aanmaakturf; 4. Arsolraad; 5. broodkaart; 6. machtsvrede; 7. rechtsvrede; 8. bonboekjes; 9. O.Wers; 10. Kapverbod; 11. Kapverbod leggen op iets.

Z.

H. C. A.

Answer. 1. breadticket, breadcoupon; 2 standard (uniform) sausage; 3. peat for lighting the fire; 4. workers & soldiers' council; 5. breadcard;

6. peace by violence; 7. peace by justice; 8. bonbook for foodstuffs; 9. profiteers; 10. prohibition to cut timber; 11. to prohibit the cutting of timber. — Other translations invited! S.

6. Can any reader suggest a translation for *een kleinzerige jongen*? K.

7. What is the usual word for *oor-, neus-, keel- arts, kinderarts*? The words *otologist, rhinologist, laryngologist, pediatrist*, are technical names used in official notices, but are not *ear-specialist, nose-specialist, throat-specialist* the every-day words? And for *kinderarts*? K.

Notes on Modern English Books.

IV.

A STUDY OF RECENT LITERATURE.¹⁾

However diversified histories of literature may be in aim, method and bulk, they have pretty generally one point in common: they leave off at a safe distance from the present moment. They evince a perfect horror of authors of whom as yet only the birthdate is known and never feel at ease, save with those who have been dead some thirty years at the least.

The learned writers of such histories are of course fully justified in drawing the line at contemporaries. What we expect of a history of literature is, that it shall clearly indicate the main currents and tendencies of the times and give an impartial estimate of the importance of each individual author. Now it is exactly these two demands which the critic of contemporary writers can hardly hope to satisfy. Not only does he run the greatest risk of being biased by personal preference, but it is impossible for him to provide an adequate survey of a period in which new tendencies are constantly cropping up. Time, "the great reverser of values," will almost certainly bowl over the majority of his convictions and judgments. Small wonder then, that the conscientious historian does not venture into those dangerous regions, where he has no longer the support of the settled, time-honoured opinions of others.

But at the fatal line of demarcation, where the historian leaves us in the lurch, the interest of the reader, far from being extinguished, usually flames up even higher than before. He really does want to know, what the literature of his own time has to offer him and especially he wants to know something about the novel.

Now it is of course a hopeless task for the general reader to explore the vast field of modern fiction entirely unaided. If he allows himself to be led by publishers' advertisements, circulating libraries or bookshops, it is ten to one, that he will lay his hands on worthless or mediocre products. Novel-writing is more and more being made a trade. The trick can be learned. You need but a modicum of talent to begin with. The aspirant finds coaches, schools, correspondence-courses ready for him and many are the advertisements headed by such tantalizing lines as: "Earn while you

¹⁾ John W. Cunliffe. *English Literature during the last half century*. 7¾ × 5¼. VIII + 315 p.p. Macmillan Co. 1919. 10 s. 6 d.

learn" or: "How to write saleable fiction," the adjective being of course specially underlined or printed large.

And besides intending money-makers there are wealthy young ladies — and young gentlemen for that matter — who "do" novel-writing as others do photography or collect stamps or fall back upon some other harmless amusement. Novel writing as a hobby would perhaps be equally harmless, if its devotees were content to admire each other's manuscripts, but the pity of it is, that they often have the precious results of their pursuit printed.

Surely, the general reader will do well to consult a guide-book, when his inclinations lead him to the vast land of modern fiction. It will save him much irritation and disappointment and he will soon find, that there are really a great many delightful oases in the arid wilds.

As for the student of English literature and more particularly the student for the B. certificate, he too should welcome attempts at providing guidance for the latest literature. Although strictly or rather very strictly speaking knowledge of the present period cannot be called absolutely necessary for his examination, there are many reasons why he should not altogether neglect the years after 1890, the point where Saintsbury takes leave of him.

Is it unreasonable to expect a B. candidate to be an individual who really takes some interest in literature for its own sake? Can it be expected of him, that he will deliberately close his eyes to all contemporary works of art, however attractive and beautiful, simply because they will perhaps be of little immediate practical value for his examination? Is it not preposterous to suppose the holder of the highest certificate for English to know next to nothing about that part of literature which chiefly interests his fellow-men, who have not specialised in English or in any other literature?

But there are purely practical considerations too. The presence of some important modern novels and poems on his list will not do his mark for „Lectuur" any harm — on the contrary. It is also obvious, that the study of good contemporary writers will be of great use to him, when he gets a post later on. But then of course he must not read at random, his knowledge should not be one-sided, his judgment warped by preference for one particular author. He of all others should have at least some inkling of the standards of contemporary taste, of the new ideals, the new tendencies and their chief exponents.

One of the latest of the guides to recent literature that have come under our notice, is that by Mr. J. W. Cunliffe and we may immediately add, that it seems to us one of the best for the purposes indicated above.

There are writers on the subject of contemporary literature who imitate the methods of the historians, dealing with a more remote past; they try to make regular history of the years lying between 1890 and the present day. They divide the authors into groups, schools, circles, indicate main currents and important influences, mention scores of names, insert short biographies and assign to every one the place thought proper for him or her. The method may result in a very useful book of reference, it has also its disadvantages. The inclusion of a hundred and odd minor writers and a score of young men, who in the opinion of the critic have shown some promise, makes the book too bulky for the general reader or the student, who does not specialize in the latest period. That the crowding in of names necessarily leads to short superficial notices is another and a graver drawback. The few men that really matter get less than their due, because so much room is taken up by the mediocre and moreover the choice made

— for choice there must be, even in the most detailed history — will seldom fully satisfy any one, save the historian himself. In reviews of such books we almost invariably find the complaint, that some authors have been unjustifiably left out and others equally unjustifiably included.

Mr. Cunliffe has adopted a different method. He begins by giving a review of the general conditions of English life, prevailing during the last half century. This very instructive introductory chapter forms a sound basis for the study of the individual authors, treated in subsequent chapters. There are essays on Meredith, Hardy, Butler, R. L. Stevenson, G. Gissing, G. B. Shaw, R. Kipling, Joseph Conrad, H. G. Wells, J. Galsworthy and Arnold Bennett. The restriction to a few of the most eminent among modern authors has the advantage of enabling the critic to treat them more fully and adequately than he could have done, had he tried to give a general survey of the whole period. If the reader is thereby left in the dark as regards minor men, he is compensated for the loss by the more intimate acquaintance he makes with the important few. And when he is on the look-out for interesting and really valuable books, there is ample room for personal preference even within the somewhat limited circle introduced to him here.

The essays contain data on the author's life, an estimate of the merits and demerits of his work, a separate discussion of his more important productions and a final characterisation. Their value is greatly enhanced by the bibliography appended to each chapter, giving titles and dates of the author's works, a list of collected editions and a survey of biographical and critical works and articles with occasional reference to more detailed bibliographies, so that the student who intends to specialise, can find very useful information here.

The last three chapters of the book deal with: "The Irish Movement," a short exposition, followed by notes on Yeats, Synge, G. Moore and G. W. Russell; "The New Poets" — John Masefield, Rupert Brooke, W. W. Gibson, W. H. Davies, Walter de la Mare, Lascelles Abercrombie; "The New Novelists" — Hugh Walpole, Gilbert Cannan, Compton Mackenzie, D. H. Lawrence.

It is to be regretted, that George Moore is mentioned only in relation to the Irish Movement; the part he has played in it has not been a very important, nor perhaps a very commendable one, whilst as a novelist pure and simple, he holds a premier position among modern writers. In the few pages devoted to him, hardly anything is said about his novels, so that the reader, who is unacquainted with Moore's work, will get a very one-sided and unjust idea of him.

The lopsidedness of this chapter struck us the more, because the others are such admirably proportioned and impartial studies. What distinguishes and in a way unites them all is the strictly literary character of the criticism. However interesting the "message" an author has to deliver, it is never set up as a standard by which to measure the value of his books as works of art. Of course Mr. Cunliffe comments upon the various views to be found in the work of the authors treated, but he never allows moral, political or religious considerations to influence his literary judgment.

The essays have all been very carefully composed and besides sound criticism, they contain — comparatively short as they may be — a surprising mass of useful information. Special attention may be drawn to the sympathetic chapter on R. L. Stevenson, in which his latest critic, Frank Swinnerton, comes in for some well-deserved strafing, to the scholarly and judicious studies of G. Gissing and John Galsworthy and to the really brilliant essay

on Joseph Conrad ¹⁾ — one of the greatest novelists of the modern period, who, strange to say, is but very little known in our country.

The publishers deserve a word of praise for the care, bestowed on the outward appearance of this useful little volume. The cover is simple, but very tasteful, whereas paper and printing reminds one of pre-war days.

A. G. v. K.

¹⁾ A contribution by Leland Hall.

Reviews.

GEORGE MEREDITH. A STUDY OF HIS WORKS AND PERSONALITY. ¹⁾ — By J. H. E. CREES M. A. (Camb.), M. A., D.Lit. (London), etc.

In 1909, in early spring, the octogenarian hermit of Box Hill departed from this world, where the enthusiasm and praise of a select few had been some consolation for the indifference or the jibes of the many. His bright optimism, his firm belief in Human Progress had never forsaken him. To Nature, his Deity and Cheerfulness, his Religion, he always clung, not as many cling to their God, "with his weakness," but "with his strength," truly a great exemplar of his own doctrine, which gave him patience under mockery and cold neglect.

His first "novel," *The Shaving of Shagpat*, that brilliant Arabian allegory of Common Sense, full of juvenile ardour and sparkling originality, which might be taken as a Prologue prefiguring Meredith's ethical mission in his future works, was practically ignored, save for a highly appreciative review from George Eliot. His style and conception puzzled both critic and reader.

Solidly gripped by the fine plots and splendid characters of *Shagpat's* illustrious contemporaries, *Henry Esmond*, *Bleak House*, *Hypatia*, *Cranford*, etc., they frowned at the exacting intruder, without stirring a finger to help young Shibli Bagarag, who for all his insight, enthusiasm and idealism, found it no easy task to redeem his fellows from Illusion, Superstition, Tyranny by applying the Sword of Aklis to the Idol Shagpat's sacred mane.

Farina also passed unnoticed. In '59, the year of the *Virginians*, *Idylls of the King*, *Adam Bede*, the publication of *The Ordeal of Richard Feverel* caused a flutter in the clerical dovecote. It was considered subversive of approved educational codes. Mrs. Grundy decried it as immoral. So the book failed, though fairly easy of approach, and in spite of some almost melodramatic qualities, e. g. the loss of the wedding-ring, the despatch of anaemic little Clare with an excess of love for our boisterous hero, to say nothing of the tragic *dénouement*.

Lures, tentatively held out by Shibli on his lonely quest? If so, how then is it that, in need of auxiliaries, he went in after years, straying further and further from the valley where men live into Alpine regions, giving chase to the shaggy Idol through murky labyrinths, along giddy ravines, where none dared follow him? A small knot of brother swordsmen applauded from afar his skilful flourishes which cast broad illuminating flashes from the Sword of Common Sense. The formidable bald patches in the idolized fleece, however, seemed to have much the same regenerating

¹⁾ B. H. Blackwell, Oxford, 1918. 230 pp. 6 sh.

power as those dragons' heads of yore, which, though dissevered, would rejoin the monster's trunk, if but a single remaining one out of a multitude had baffled the Knight's prowess. It is easily seen, that Shibli's quest was to be a thankless one. Yet it did yield great epic matter for future enlightenment.

With *The Amazing Marriage*, exactly forty years after *The Shaving of Shagpat*, Meredith, then sixty-seven, made his admirers gasp at his unweakened creative vigour, his everlasting exuberant youthfulness. Someone finely spoke of his bewilderment at "beholding a glorious sunrise instead of a quiet sunset." Indeed, Meredith's mind had imperishable freshness, his heart always glowed and lived with the young. His later work has not grown old with him. It shows the man intellectually agile, combative, witty, gently humorous as ever. Nor was there any perceptible change in his elaborate workmanship. Now, if a man of eighty thinks as he did at thirty, this proves either, that he was dense to the teachings of Life, or, that he possessed by way of grace the intuitive wisdom, the early maturity of genius. Thinking of *The Amazing Marriage* in this connection, it seems natural to jump to the conclusion, that the influence of the writer's advanced age is traceable in the more subdued colours of the heroine's formed character, at once sternly determined and tenderly sedate.

But the special case calls for caution. In the presence of genius, let us guard against a natural tendency to relate mechanically a seeming effect to some plausible cause. Genius is its own legislator or, at least, is less subject to external law than the common mortal. Therefore it may perhaps be assumed with greater justice, that flawless Carinthia Jane was the preconceived culmination of a succession of heroines more or less gradually approaching Meredith's ideal of perfect womanhood. Even a later, fragmentary, novel *Celt and Saxon* does not reveal the least decline in power. It still deals severe thwackings to certain of John Bull's less lovable characteristics, self-complacent Philistinism and unimaginative L. S. Deism among them. England should be "a splendid, fire-eyed, motherly Britannia — a palpitating figure alive to change, penetrable to thought, and not a stolid concrete of our traditional old yeoman characteristics" instead, of "the donkey of a tipsy costermonger, obedient to go, without the gift of expression."

Dr. Cress says about the book: "The thesis is hammered out stroke after stroke with a wit that is boundless and crushing."

Meredith made true for himself the converse of Diana's aphorism of which he was the inspirer: "When I fail to cherish life in every fibre, the fires within are waning."

In his eightieth summer — he did but reach the door to the next — he sang his *Youth in Age*, a touching utterance of his love of Life, and Nature, mixed with vague regret after lost associations, a pathetic sense of separateness in decrepitude. He struck the note ever so gently, and the poem is no derogation from his brave stoical attitude, stoical, both towards early utter invalidity and public unappreciativeness. Why refrain from quoting ¹⁾ its eight lines:

Once I was part of the music I heard
On the boughs or sweet between earth and sky, ²⁾
For joy of the beating of wings on high
My heart shot into the breast of the bird.

¹⁾ Poetical Works ed. by G. M. Trevelyan.

²⁾ Cp. *The Lark Ascending*.

I hear it now and I see it fly,
 And a life in wrinkles again is stirred,
 My heart shoots into the breast of the bird,
 As it will for sheer love till the last long sigh.

Had Meredith always chosen to express himself in language as little oracular as in some of his purer lyrics, a whole lifetime of intense literary activity as Poet and Novelist would have gained him more than esoteric fame. Among men of letters in England and abroad many admired him, and all acknowledged his high literary standing, he had the highest honours conferred on him: the Presidency of the Society of Authors on the death of Lord Tennyson, thirteen years later the Order of Merit, but popularity he never knew.

Writing had never brought much grist to Meredith's mill, as, for instance, it had in ample measure to Tennyson's; the publication of most of his poetry he had had to finance from his own lean purse, in fact, for a considerable time he used to be almost entirely dependent for his living on various occupations outside his literary career.

The Meredithian does not approach the journalistic phase without some feeling of wonder. There seems to be no blinking certain puzzling facts. He recalls Meredith's reflection on Arthur Rhodes' penurious condition: "Nothing is more enviable, nothing richer to the mind, than the aspect of a cheerful poverty," and would fain believe the master to have likewise made the best of his own. On the whole adherents had better abstain from urging circumstances in extenuation, this way of palliating an unpleasant truth being nothing short of clumsy, where malice is wont to use the trick to insinuate one. Moreover, do not Meredith's life and works afford sufficient proof of his rectitude to exonerate anyone from a presumed duty to act as his second conscience? Is there a wholesomer sight than this man's self-confident, sanguine, consistency from first to last? Though fully conscious of his compressed, elliptic, metaphoric, in short: cumbrous style as a slow vehicle to public favour, he remains true to himself, true to his art, "still achieving, still pursuing," never courting the "general" by greater simplicity, never making "Public Taste his Muse" by "*chameleoning* his pen from the colour of his audience," for he was not "of the uniformed rank and file marching to drum and fife as gallant interpreters of popular appetite," but one exalted with the highest conception of his art and calling. "My blessed little quill which helps me divinely to live out myself, is my key of communication with the highest, grandest, holiest between earth and heaven — the vital air connecting them."

It was rash to conclude from Meredith's imperturbable attitude, that he was not sensitive to adverse criticism. There are utterances of his on record definitely pointing to the contrary. What carried him on, was his strong belief in the ultimate weight of his views. The following lines from a letter to an American enthusiast, are reminiscent of the idealism of the *Psalm of Life*: "(For) I think that all right use of life and the one secret of life, is to pave ways for the firmer footing of those who succeed us; and as to my works I know them faulty, think them of worth only where they point and aid to that end. Close knowledge of our fellows, discernment of the laws of existence, these lead to great civilisation. I have supposed that the novel exposing and illustrating the history of man may help us to such sustaining roadside gifts."

Meredith's novels, marvels of acute analysis, laying bare the subtlest

workings of the soul, constitute a Natural History of Man. *The Egoist* stands as the classical example in this respect, and as the exposition of the new literary method, the Comic treatment, Meredith's unique bequest to Literature. Too scientific to be an unconscious creator, he was his own critic and commentator. The Comic treatment we find critically set forth in that brilliant *Essay on Comedy*, imaginatively in the Preface to *The Egoist*, contrasted with the realistic method of mechanical transcription. The proem to *Diana of the Crossways* is the *locus classicus* of the Philosophy that gave him "close knowledge of his fellows, discernment of the laws of existence." He makes it his task to show Mankind, that wilful perversion of these laws entailed the forfeiture of its purest source of happiness. Man's struggle is to live in conformity with unsound ideals. Great problems are involved. The fallacy of a heaven-born soul and its ultimate divorce from the earth-born body; the fundamental error of Man born under a doom; his consequent misreading of Nature. Her impatience of straitjacketing dogma contrary to her immutable laws, lead to disaster and human misery. The "Apple-Disease" became the scourge of the World. The Sentimentalist clings dotingly to the soul's "rose-pink." That "child of gold" shields himself from vulgar fact, wishing to live in beatitude. The Realist, conscientious transcriber of the visible, follows Nature's revolt with interest. She refuses to be stifled by drowning and "comes up, not the fairest part of her uppermost." His record of bare fact, bringing human pretension and human achievement in juxtaposition, reveals an absurd discrepancy. Human imperfectibility is concluded to, with a sneer by some, with a sigh by others, and Progress is arrested. But let not the world imagine those to be at our nature's depths "who are impudent enough to explore its muddy shallows" is Meredith's warning, though the Realist "is really your castigator for not having yet embraced Philosophy!" Progress is neither along the sentimental, nor along the materialistic track, "Philosophy bids us to see that we are not so pretty as rose-pink, not so repulsive as dirty drab. Do but perceive that we are coming to Philosophy, the stride toward it will be a giant's, — a century a day."

Meredith's philosophy, "his religion," says Dr. Crees, "is a kind of oneness with nature, a pantheism in which Man rapturously recognises his kinship with Earth, Earth the mother of all, Earth that "makes all sweet." It has no taint of the satyr though it exults in the freeness of the senses..." The true devotee to his philosophy should not be liable to "the disrelish of brainstuff." The cry is for evermore brain:

"More brain, O Lord, more brain! or we shall mar
Utterly this fair garden we might win."

When there is perfect balance between the brain and the senses, "the sight of ourselves is wholesome, bearable, fructifying, finally a delight." Not until we have ceased to be "simply the engines of our appetites," can we understand "Reality's infinite sweetness," the highest fruit of Philosophy, which "a single flight of brains will reach and embrace."

Meredith, with his almost godlike benevolence towards the weak and erring, and his supersubtle sense of the congruous, true disciple himself of the Comic Muse, does not, like that notorious prophet of Power, enjoin on his followers the pursuit of science for their own little sakes only, but teaches *The Burden of Strength*, the debt of the strong to "the trodden low." He believes in the final triumph of Reason over stupid automatism,

but we are to remember, that life is not quiet contemplation. It is a grim fight. Self-sacrifice and strenuous effort are the price for Progress. Without the science of life, without divine Philosophy, the foe alike of rose-pink and dirty drab:

"in a giant's grasp until the end
A hopeless wrestler shall thy soul contend."

"And imagine the celestial refreshment of having a pure decency in the place of sham; real flesh; a soul born active, windbeaten, but ascending. Honourable will fiction then appear; honourable, a fount of life, an aid to life, quick with our blood. The fiction which is the summary of actual life, the within and without of us, is, in prose or verse, plodding or soaring, philosophy's elect handmaiden." Without philosophy fiction cannot be honestly transcriptive, nor an aid to life. Divorce fiction from philosophy? We might as well "bid a pumpkin caper!"

Meredith's is not an austere philosophy. In his wonderful novels we even find it sweetly tolerant of so irrational a thing as Romance. It is the Comic Muse, [with her indulgent smile, who puts in a plea for the young. They are rash and foolish, but so delightful in their happy insouciance. Besides, if we let Romance go, "we exchange a sky for a ceiling."

Many great practitioners have arisen of the precept: "the proper study of Mankind is Man." None, however, applied the same scientific method to fiction, and only the highest wisdom joins the profoundest knowledge of things human with such broad sympathies. Dr. Crees says so rightly: "The longer one lives and the greater one's store of experience, the more one feels, that, with all deference to grammarians and theologies, the only learning ultimately worth having is the lore of human life discovered and interpreted by the supreme masters of literature. They are, in Plato's noble words, "spectators of all time and of all existence." They sit godlike on an eminence, they view the strife of battle and the fury of conflict from an elevation which saves them from the blindness of the partisan."

There is every appearance, that the world is beginning to do justice to Meredith's genius. A happy omen are the very cheap editions in circulation, and not less so the wealth of critical literature which, in a comparatively short space of time barely including the date of his death, has sprung up around this commanding figure. Besides a multitude of essays and articles, a great many more pretentious and painstaking studies have appeared in book form. Highly commendable books are e. g. those by Richard Le Gallienne, May Sturge Henderson, Constantin Photiadès, but especially Joseph Warren Beach's penetrating study *The Comic Spirit* and J. A. Hammerton's splendid symposium *Meredith's Art and Life in Anecdote and Criticism*. Only recently Mr. S. M. Ellis published *George Meredith, His Life and Friends in relation to his work*, taking advantage of his relationship to his illustrious subject in emulating Boswell. None of all these, however, is so indispensable as G. M. Trevelyan's pioneer work, a hitherto unparalleled interpretation, *The Poetry and Philosophy of George Meredith*. On comparison Dr. Crees' chapter on Poetry presents few features striking for novelty, in spite of his announced intention to tell his own story. But of course, he was at a disadvantage, and seems to have been aware of the fact too, judging from the short space allotted to this all-important subject. That, for instance, Meredith's failures in Poetry were due to the heaviness of thought and to his metres, that "he is at times overcome by his anapests, a measure which has since

Swinburne exercised such a tyrannous and disastrous sway in English literature" is a fact enforced long ago by no less a man than Watts-Dunton.

As a classical scholar, though there is ample evidence of his wide reading throughout the whole range of literature, Dr. Crees frequently goes for analogies to the Ancients. This should lend original value to his appreciations. "The poems are of a modern Empedocles, a hierophant of the Earthly impalpable, suggestive, mystic, vague, oracles with all the oracularity as well as the raptness of the tripod. They are expositions of the new creed of Earth, rhythmic chants of the Meredithian cosmogony, didactic, excogitated, intense, everything but thrilling in their sheer beauty." Such excellent characterization is not rare in this book. The tone is occasionally somewhat academic, but does nowhere cease to be spontaneously eulogious. He has the generous whole-hearted admiration, the pious reverence, almost veneration, singularly common to the eminent Meredithians. In this respect his work answers fully one of the great tests of good criticism: that it shall be an act of surrender. "To live in and with Meredith, is an ordeal as well as an experience, a discipline as well as a delight"; and elsewhere: "adjectives are unsatisfying for Meredith at his best." He is sanguine about the style, and it is not so strange that he tries to explain away its obscurity. "Obscurity is a matter of standards. If in course of time education is a widely disseminated possession, then will Meredith have his tens of thousands of appreciative readers. As it is, he is not too difficult for any men of real education to understand and to appreciate, and his circle of admirers is widening every year especially among the young..." It is also a fact that reading Meredith is a matter of training. After habitual intercourse with him the reader enters into his mental process. So Dr. Crees is probably quite sincere in his denial of the charge. It is a safe statement to say, for example, that "not even Tacitus himself can pack more thought into a sentence," or that "his obscurity is born of excess of thought, not lack of it," and we do not demur, but it is straining a point to take it for granted that "it almost necessarily follows from the need of more precise analysis of character that Meredith was constrained to adopt elaborate or even laboured methods of expression." There is a capital vagueness about that particle "almost." Dr. Crees knows as well as anyone else that there *are* causes, but causes inherent in the man, not in his theme. Does not he speak somewhere himself of Meredith's impatience of the obvious and the commonplace? And there is the master's love of epigram and metaphor. Diana says: "To write as I talk, seems to me like an effort to jump away from my shadow. The black dog of consciousness declines to be shaken off." With regard to the poetry we do however, find the charge of obscurity conceded: "the finest poems may at times melt away into the vague, and there are some which are far harder to construe than a poem of Pindar's or a choric ode from Aeschylus."

Although Dr. Crees has many subtle things to say and does often hit the mark with remarkable precision and fine power of expression, he lacks to a certain extent what might be termed distributive command of his subject-matter. Or otherwise, unity of presentment is not the strong feature of the book. The headings *The Sentimentalist*, *Youth*, *Philosophy* are promising enough, but there is so much overlapping that the division will sometimes appear a little fanciful. The label *Philosophy*, for instance, covers a most heterogeneous cargo. Yes, it has been the author's object to give as many aspects as possible of Meredith's art and personality. He has not been unsuccessful in attempting to assign with some finality to the master a place

in the world's literature. Comparisons have been made with the greatest representatives of Antiquity, Socrates, Plato, Sophocles, Aristotle etc., while in modern literature Meredith is confronted with Shakespeare, Johnson, Scott, Dickens, Thackeray, Eliot, Hardy, Henry James, Wells, much highly interesting comparative criticism resulting from it. This makes the *Conclusion*, which partly synthesizes, partly expands the results of the foregoing chapters, one of the most original essays that have been written on Meredith. If this refreshing book fails to convince the sceptic of Meredith's unique significance and his towering greatness, the fault is not Dr. Crees'.

G. H. GOETHART.

He Went for a Soldier, by JOHN STRANGE WINTER. With explanatory notes for the use of schools by R. VOLBEDA. Meulenhoff's English Library, f 0.95.

The Merchant of Venice, by WILLIAM SHAKESPEARE. Annotated by L. J. GUITTART and P. J. RIJNEKE. Meulenhoff's English Library, f 0.95.

Messrs. Meulenhoff & Co have added another two volumes to their *English Library*, thus keeping up the competition at present going on between various Dutch publishing concerns to supply the market with school editions of English writings. I am afraid that the name "literature" cannot always be applied to these productions — certainly not to the flimsy romance Mr. Volbeda has taken the trouble to annotate. It may have been selected for its easy colloquial style, and as far as the language goes there is little reason for faultfinding. The notes are also good on the whole; though there are exceptions. A girl of about eleven years old, who had a clear young voice and a tangle of burnished fair curls, and *looked like a Jack Tar in a kilt* is "explained" as having "a strange or an unusual (sometimes ridiculous) appearance," though there is obviously nothing the matter with her beyond her wearing a sailor suit and a petticoat reaching to her knees. "It was time for them to go in to supper, as they called a somewhat *nondescript* meal" = that could not be described (because one day it was different from another.)?? "Now it is like the Centurion's servant — they say to me — 'Go', and I go — or 'Come' and I come." It is explained what a Centurion is, but the reference to the Gospel of St. Luke ch. 7, is not given. I have noted about another dozen similar weaknesses.

The story itself is only less bad than *Mr. Meeson's Will*. What are we to trouble our pupils with this twaddle for? There's a 'he', Clive Darrell of the 16th Hussars, with a "pleasant voice," "looking so radiant and so thoroughly wholesome," "a very wholesome and personable young man, with beautiful manners and excellent nerves" — reminding me somehow of Wilde's sarcasm on splendid physique and stupidity. Then a 'she', whom he mistakes for a governess, but who eventually turns out to be a Colonel's ward, "a girl with a proud carriage of the head and a pair of gray smiling eyes set with the blackest of lashes", "her great gray eyes ablaze with love." We are asked to believe the description of the life of a set of cavalry officers as "that old life in which he had been so utterly happy that he had just let the days slip by one after another without troubling to think how fine a time he was having as he went along." Idyllic! Again, this son of Mars is shown "looking out over the wide stretch of sea thanking God over again for having kept his heart free and whole, a fit shrine for the sweetest soul that had ever come across his path." These puppets have their being in the possession of a few thousand pounds sterling, which enables them to remain gentlemen and officers; once that leaves them in the lurch, they lose caste and become the equals of privates, tradesmen and workpeople, who, according to a profound remark by one of the Colonels "don't have the finest brains in the world, or they would not be workpeople at all." It is a somewhat unwarrantable proceeding to foist this stuff off as literature, which seems to be the purpose of the remark in the preface that Ruskin, "a very famous apostle of beauty," "who had a brilliant style himself," was a great admirer of her (the author's) books. Such statements are, from an educational point of view, pernicious. If stories like these *must* be read, let the pupils at least be allowed the free exercise of their own judgment; and let no annotator attempt to tamper with it by setting up the authority of some "apostle of beauty," who, for all we know, may have been emulating Homer's celebrity for nodding.

Messrs. Guittart and Rijneke have edited *The Merchant of Venice* anew. They have added a synopsis of the story and the characters that will be convenient for class reading and repetition purposes, and appended copious notes, which are good and mostly

sufficient. Some cross references might have been useful, e.g. from pg. 26, l. 14 to pg. 84, l. 11., etc. I miss an indication of acts and scenes at the top of each page. A graver defect, to my taste, is the device of having all annotated words and phrases printed in italics, which does not make pleasant reading; besides which stage-directions and quotations are also italicized. The notes do not always 'get there': thus *Diana = in literature the type of virginity* is a roundabout way of saying: *a virgin goddess in classic mythology*, and a less accurate one. Similarly: *Daniel: proverbial for: an eminent Judge*. The proverbiality is something secondary. Why not say: *a Jewish prophet, who delivered excellent judgments*, with the reference to the Old Testament? — The editors have made the usual genuflection to prudery by omitting part of Act I. Sc. 3. The story of Laban and Jacob has, in consequence, become unintelligible, . . . and the teacher will have to tell it himself instead of letting Shylock do so. That it is possible to cancel some lines without making the passage obscure is proved by Bouten's edition of part of the play in his 'Scenes from Shakespeare'. "We changed some words and left out some lines, in conformity with the best English school-editions," the editors say in their preface. Why could not they judge for themselves what should be omitted? For I do not deny that such a proceeding may occasionally be desirable in editions for mixed schools, though not to the extent that it is usually indulged in.

R. W. ZANDVOORT.

Dutch Studies in America. The *Koningin Wilhelmina-lectoraat* has appointed Dr. A. J. Barnouw to the Readership in Dutch at Columbia University, New York, U. S. A.

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ORDER OF DISCUSSION.

Name, Tense and Voice.

Syntax.

The verbal and adjectival Character of the Participles.

The Present Participle in Detail.

The Past Participle in Detail.

The Participles compared with allied Verbal Forms.

Name, Tense and Voice.

1. Participles are those forms of the verb which partake of the nature of both verbs and adjectives.

For a comparison of the verbal and adjectival features in participles see 7.

2. There are two participles: the present and the past participle, e.g.: *speaking, spoken*.

The terms present and past, as applied to the participles are objectionable, seeing that neither is capable of expressing the time-sphere (*zeitstufe*) of an action or state. This is done by other elements of the sentence, mostly by the (finite verb of the) predicate, sometimes by an adverbial adjunct. Thus the time-sphere of the action denoted by *walking* is respectively expressed by *meet, met, shall meet* in *Walking home I meet (met, shall meet) my friend*. The adverbial adjunct *some time ago* indicates the time-sphere of the action expressed by *erected* in *A column, erected some time ago, stands in front of the building*.

Also the terms active instead of present, and passive, instead of past, which are used by some grammarians, are equally open to objection. The term passive cannot possibly be applied to the participle used in the perfect tenses of an intransitive verb as in *I have walked a long way*.

The terms imperfect and perfect would be quite suitable as to the simple forms (*walking, walked*), seeing that they are descriptive of the two aspects (*aktionsarten*) implied by these verbals; but, as they are currently applied to express tense-distinctions in the finite verb, their employment gives rise to uncertainty in nomenclature, besides entailing difficulties in naming such complex forms as *having walked, having been seen*.

It seems, therefore, advisable to retain the time-honoured terms *present* and *past*. Compare DEN HERTOOG, *Ned. Spraakk.*, III, § 97, Opm.

3. In virtue of its verbal character the present participle is capable of expressing

a) tense, i.e. the completion of an action or state. This is done by the auxiliary *to have*. Imperfect: *walking*; Perfect: *having walked*.

b) voice. This is done by the auxiliary *to be*. Imperfect Passive: *being born*; Perfect Passive: *having been born*.

Note α) Like all the other verbals, the present participle lacks the means of expressing futurity.

β) Neither tense nor voice can be expressed by the present participle when used attributively, or when forming part of an undeveloped clause that has the value of a relative clause (i.e. an attributive adnominal clause introduced by a relative pronoun).

Here follow some illustrative quotations, arranged according to the grammatical function of the participle, for which see my *Gram. of Late Mod. Eng.*, Ch. XX.

Imperfect Active Present Participle:

- i. Here are my letters *announcing* my intention to start. SWEET, N. E. Gr., § 2243.
- ii. 'Generally *speaking*, I don't like boys. DICK., Dav. Cop., Ch. IV, 24 a.
"The evening now *coming on*, Joseph retired to his chamber. FIELDING, Jos. Andr., I, Ch. XVI, 47.
- iii. *Having* a sufficient fortune of my own, I was careless of temporalities. GOLD-SMITH, Vic., Ch. II.

Perfect Active Present Participle:

- i. Society *having ordained* certain customs, men are bound to obey the laws of society. THACK., Snobs, Ch. I, 16.
The clock *having struck*, we had to go. MEICKLEJOHN. The Eng. Lang., 91.
- ii. The doctor, *having felt* his pulse and examined his wounds, declared him much better. FIELDING, Jos. Andrews, I, Ch. XVI, 47.
Not *having received* an answer, I wrote again. SWEET, N. E. Gr. § 2344.
Having seen all that was to be seen at Rome, we went on to Naples. ib. § 333.

Imperfect Passive Present Participle:

- i. This consummation *being arrived at*, Blathers and Duff cleared the town. DICK., Ol. Twist, Ch. XXXI, 278.
The water-plug *being left* in solitude, its over-flowings suddenly congealed. id. Christm. Car., I.
- ii. Miss Jervis loves to sit up late, either reading or *being read to* by Anne. RICHARDSON, Sir Ch. Grand., III, 46.
The very farm-dogs bark less frequently, *being less disturbed* by passing travellers. WASH. IRVING, Sketch-book, The Widow and her Son.
Not *being seen* by any one, he escaped. SWEET, N. E. Gr., § 333.

Perfect Passive Present Participle:

- i. These injuries *having been comforted* externally, with patches of pickled brown paper, and Mr. Pecksniff *having been comforted* internally, with some stiff brandy-and-water, the eldest Miss Pecksniff sat down to make the tea. DICK., Chuz., Ch. II, 6b.
- ii. He... met intelligence from Naples, that the French *having been dispersed* in a gale, had put back to Toulon. SOUTHEY, Nelson ¹⁾.
Sir Walter Besant was in his 65th year, *having been born* at Portsmouth on August 14, 1836. Times.

4. The distinction of tense is not always expressed; i.e. the imperfect present participle sometimes has to do duty for the perfect.

Passing through the wall of mud and stone, they found a cheerful company assembled. DICK., Christm. Car. ²⁾, II, 65 (= *having passed*).

So spake the kindly-hearted Earl, and she / With frequent smile and nod *departing* found, / Half disarray'd as to her rest, the girl. TEN., Mar. of Ger., 515 (= *having departed*).

Now this was very warm advocacy on the part of Mr. Tombey, who, *being called* in to console and bless, cursed with such extraordinary vigour. RID. HAG., Mees. Will, Ch. VI, 59 (= *having been called in*).

The emperor Diocletian had thirty-three infamous daughters, who murdered their husbands; and *being set* adrift in a ship reached Albion, where they fell in with a number of demons. COBHAM BREWER, Dict. of Phrase and Fable, s.v. *Gog and Magog*. (= *having been set adrift*).

5. The active voice is often used in a passive meaning, especially:

¹⁾ MÄRTZN., Eng. Gram. ²⁾, III, 95.

a) when modifying the subject of a sentence or clause with (*there*) *is* or its variations.

- i. I guessed *there* was some mischief *contriving*. SWIFT, Gul., II, Ch. II, 143 a.
 There is nothing *doing*. DICK., Domb., Ch. IV, 29.
 Sheets of ham were *there*, *cooking* on the gridiron; half-a-dozen eggs were *there poaching* in the frying-pan. id., Chuz. Ch. XLIII, 333 a.
 Whenever Kew and Charles Belsize are together, I know *there* is some wickedness *planning*. THACK., Newc., I, Ch. X, 123.
 There is an answer *waiting*. SWEET, N. E. Gr., § 332.
 There is a glorious dish of eggs and bacon *making ready*. EDNA LYALL, In the Golden Days.
- ii. In the ash pit was a heap of potatoes *roasting*. HARDY, Far from the Mad-ding Crowd, Ch. XV, 117.
 Similarly in: All round the present town the ruins of Kilkenny's former greatness testify to the decay. Nothing *doing*. Eng. Rev., No. 106, 273.

b) when used in the function of nominal part of the predicate.

Well, my lord: / If he steal aught the whilst this play *is playing*, / And 'scape detecting, I will pay the theft. SHAK., Hamlet, III, 2, 93.

If they do so much labour after and spend so many tears for the things of this present life, how am I to be bemoaned, pitied and prayed for! My soul is dying, my soul is *damning*! BUNYAN, Grace Abounding, 320. ¹⁾

While this ballad was *reading*. GOLDSMITH, Vic., Ch. VIII, (281).

The horses are *putting* to id., She Stoops, IV, (218).

A part of the game was *cooking* for the evening's repast. WASH. IRV., Dolf Heyl. (Stof., Handl., I, 130).

Preparations were *making* to receive Mr. Creakle and the boys. DICK., Cop. Ch. VI, 40 b.

Let them look abroad, and contemplate the scenes which were *enacting* around them. Stage-coaches were *upsetting* in all directions; horses were bolting, boats were *overturning* and boilers were bursting. id., Pickw., Ch. I, 3.

We asked him if he knew what was *doing* in it. id., Bleak House, Ch. LXV, 531.

"Have you seen any numbers of The Pickwick Papers?" said he (they were then *publishing* in parts). "Capital thing!" Mrs. GASK., Cran., Ch. I, 21.

While these preparations were *making* in Scotland, James called into his closet Arnold Van Citters, who had long resided in England as Ambassador from the United Provinces. MAC., Hist., II, Ch. V, 116.

The King said that he had received from unquestionable sources intelligence of designs which were *forming* against his throne by his banished subjects in Holland. id., 117.

While dinner was *preparing*, he sat in the arbour to read a book. STEVENSON ²⁾.

Similarly in: How little the things actually *doing* around us affect the springs of our sorrow or joy. LYTTON, My Novel, II, XII, Ch. X, 412.

She looked a trifle gauche, it struck me; more like a country girl with the hoyden *taming* in her than the well-bred creature she is. MERED., The Egoist, II, 280. ³⁾

c) when modifying the object of verbs of perceiving and occasionally other verbs that may take an accusative with infinitive.

- i. I hear some fiddles *tuning*. FARQUHAR, Const. Couple, V, 3, (127).
 I can't say how I knew it was my dear, dear mother's coffin that they went to look at. I had never heard one *making*. DICK., Cop., Ch. IX, 63.

¹⁾ FRANZ, Shak. Gram.

²⁾ GÜNTHER, Man., § 619.

³⁾ PH. ARONSTEIN, Die Periphr. Form im Eng., Anglia XLII, 17.

Annie seem'd to hear / Her own death-scaffold *raising*. TENNYSON, Enoch Arden, 175.

"Simon, is supper ready?" — "Ay, my liege, I saw the covers *laying*". id., Queen Mary, III, 6, (625 a).

I have read of such things in books of the ancients and I have watched them *making* continually. CH. KINGSLEY, Hereward, Ch. XXV, 106 a.

To-morrow I shall expect to hear your mother's goods *unloading*. TH. HARDY, Tess, VI, Ch. LI, 461.

I saw the thing *shaping*. Westm. Gaz., No. 5277, 4 b.

ii. And any man, wherever placed, however far from other sources of interest or beauty, has this *doing* for him constantly. RUSKIN, Mod. Paint., II, III, Ch. I. ¹⁾

iii. I want a button *sewing on*. MASON, Eng. Gram. ²⁾, § 200, N.

I want these (sc. rabbits) *sending off* by the first train. Punch, No. 3995, 66 b.

d) in constructions instanced by the following quotations, the active form of the present participle appearing to be archaic and rare.

Women are angels, *wooing*. SHAK., Troil. & Cres. I, 2, 312.

That piano of ours is a jolly long time *mending*. ZANGWILL, The Next Religion, II, 91.

6. Obs. I. It will have been observed that among the above quotations there are none in which the active present participle in a passive meaning is connected with a word denoting a person. The following are the only instances that have come to hand:

Coming home to-night. a drunken boy was *carrying* by our constable to our new pair of stocks. PEPYS, Diary, ¹²/₄, 66. ²⁾

Being a boy of fourteen, cheaply *educating* at Brussels when his sister's expulsion befell, it was some little time before he heard of it. DICK., Our Mut. Friend, I, Ch. II, 21.

The rareness of the above construction in connection with a person-indicating word will create small wonder if it is borne in mind that in the majority of cases its use would involve ambiguity or awaken incongruous notions. In Late Modern English the passive voice has taken the place of the active (Obs. III), while in those days in which this passive construction had not yet established its footing in the language, the exceptionable active construction would be avoided by the use of some other form of expression.

II. As to the construction mentioned under a) it may be observed that substitution of the passive present participle would hardly be tolerated by idiom. Save for the forms with *doing*, the construction, however, seems to be unfrequent.

III. As nominal part of the predicate the active present participle with passive meaning is now getting more and more unusual, modern practice mostly substituting the passive present participle.

We are always *being complained of* and guarded against. DICK., Chimes, I, 11.

Whenever fights were *being talked of*, the small boys shook their heads wisely, saying, "Ah! but you should just have seen the fight between Slogger Williams and Brown". HUGHES, Tom Brown, II, Ch. V, 286.

His temper only failed him when he was *being nursed*. SWEET, N. E. Gr., § 2222.

The festivities at Cagliari, where the King and Queen of Italy are *being received* with great enthusiasm by the people of Sardinia ... are attracting a good deal of notice in Italy and throughout the continent. Times, 1899, 249 a.

The work which is *being carried on* appeals by its practical side to a colonial Statesman of eminently practical capacity. Times, 1899, 265 b.

Despite many adverse criticisms, the affairs of England in China are not *being neglected*. Il. Lond. News, 1899, 421 C.

Twelve months ago the effects of the coal strike were still *being felt*. Westm. Gaz. No. 6223, 2 b.

¹⁾ PH. ARONSTEIN, Die Periphr. Form im Eng., Anglia, XLII, 17.

²⁾ PH. ARONSTEIN, Die Periphr. Form im Eng., Anglia, XLII, 16.

The public will be shocked to learn that three men holding first-class certificates are *being employed* as managers for not more than £ 100 a year. Twelve *are being paid* not more than £ 200 a year. *ib.*, No. 8086, 3a.

Substitution of the passive for the active present participle is, however, impracticable after *to be* in the perfect and pluperfect tenses. See especially STORM, Eng. Phil.², 793.

The birds were in blissful ignorance of the preparations which *had been making* to astonish them. DICK., Pickw., Ch. XIX, 162.

At length some supper, which *had been warming up*, was placed on the table. *ib.*, Ch. XVII, 153.

He sat down to the dinner that *had been hoarding* for him by the fire, id Christm. Car., IV, 97.

Nor would the passive present participle be possible after the future tense and the periphrastic conditional of *to be*. It should, however, be added that also the active present participle with passive meaning in like positions seems to be non-existent, no instances having come to hand of such sentences as **The book will (would) soon be printing*.

The active voice is regularly retained in the present participle of *to owe* and is still quite usual in that of *to do*.

- i. A man's property and the sums *owing* to him are called his Assets; the sums *owing* by him, his Liabilities. HAMILTON and HALL, Book-Keeping, 5.

(He) paid all that was *owing*. Conc. Oxf. Dict.

- ii. We asked him if he knew what was *doing* in it. DICK., Bleak House, Ch. LXV, 531.

The good people knew all that was *doing* at London. LYTTON, My Novel, I, V, Ch. VIII, 317.

The peal and flash of gun after gun gave notice, from three different parts of the valley at once, that murder was *doing*. MAC., Hist., VII, Ch. XVIII, 24.

He took it for granted that nothing had been done in Glencoe beyond what was *doing* in many other glens. *ib.*, 28.

Passiveness is more or less dimmed, passing into mere intransitiveness, in certain present participles when they assume the character of adjectives or have the value of a preposition, either by themselves or in connection with another preposition. Thus

Missing, as in: There is a page *missing*. A page is *missing*. Conc. Oxf. Dict.

He was *missing* during the whole day. DICK., Pickw., Ch. XI, 89.

Owing, as in: i. All this was *owing* merely to ill luck. Conc. Oxf. Dict.

- ii. *Owing* to the drought, crops are short. *ib.*

Wanting as in: i. One of the twelve is *wanting*. We have the means but the application is *wanting*. WEBST., Dict.

- ii. *Wanting* common honesty, nothing can be done. He made a century *wanting* one run. Conc. Oxf. Dict.

- IV. After the verbs that may take an accusative with infinitive the active present participle with passive meaning varies with the passive present participle, the passive infinitive and the bare past participle. There is, accordingly, a fourfold variety of construction illustrated respectively by *I want a button sewing on* (α), *I want a button being sewn on* (β), *I want a button to be sewn on* (γ), *I want a button sewn on* (δ). To these we may add a fifth construction, consisting of a head-sentence and a subordinate statement introduced by *that*. *I want that a button shall (or should) be sewn on* (ϵ). This last construction falls outside the scope of the present paper and will, therefore, be passed over without any comment.

Here follow some illustrative instances, some of construction (α) already given higher up being repeated for comparison.

Verbs of perceiving.

Construction (α): I hear some fiddles *tuning*. FARQUHAR, Const. Couple, V, 3, (127).

Construction (β): As to his title, he said that he felt himself *being called* names in his old age. HOR. WALPOLE, *Castle of Otranto*, Introd., 4.

Marjory watched the breakfast *being removed* with a sort of dumb anger. MRS. ALEXANDER, *A Life Interest*, I, Ch. VII, 117.

The incidents which we see *being debated* at the end of this affair seem trivial and petty. WESTM. GAZ., No. 6199, 1 b.

At last Mr. Ismay saw the boats *being launched*. T. P.'s Weekly, No. 499, 674 c.

He was to watch us *being drilled* by the sergeant. DON. HANKEY, *The Beloved Captain*, IV, 7.

Construction (γ): instances non-existent.

Construction (δ): They had never seen a human being *killed*. READE, *The Cloister and the Hearth*, Ch. X, 57.

I saw him *thrown* out of his trap. SWEET, N. E. Gr., § 331.

Constructions (α) and (β) are both fairly common, although not nearly so usual as construction (δ). They always imply a distinctly durative character (or aspect), whereas the last construction may be either momentaneous (or perfective), as in the two above quotations, or durative as in:

I perceived him *led* through the outward hall as a prisoner. SMOL., *Rod. Rand.*, Ch. XVII, 111.

Sometimes also the aspect is far from clear. Thus in:

What was his discomfiture when he heard the chain and bolts *withdrawn* and saw the door slowly opening, wider and wider! DICK., *Pickw.*, Ch. XVI, 146.

Verbs of wishing, (dis)liking or commanding:

Construction (α): I want these (sc. rabbits) *sending off* by the first train. PUNCH, No. 3995, 66 b.

Construction (β): Our people don't like things *being ordered and left*. DICK., *Cop.*, Ch. V, 35 a.

You and I don't like our pictures and statues *being found fault with*. G. ELIOT, *Mid.*, IV, Ch. XXXIX, 288.

Construction (γ): Christ desired his mysteries *to be spread abroad* as openly as was possible. GREEN.

He commanded the bridge *to be lowered*. MASON, *Eng. Gram.* ³⁴, § 397.

Construction (δ): i. He wanted a Bill *passed* for forbidding the sale of alcohol in any form. BIRMINGHAM, *The Advent. of Dr. Whitty*, Ch. III, 66.

He wants these two letters *posted*. DOR. GERARD, *Exotic Martha*, Ch. XVII, 207.

He went on to ask whether she had any relatives to whom she wished the news of her plight *communicated*. *ib.*, Ch. XX, 235.

Monkley told the Baron that he did not wish anything *said* about Sylvester's father. COMPT. MACKENZIE, *Sylv. Scarlett*, Ch. II, 68.

ii. You can tell me what you would like *done* in the rooms. G. ELIOT, *Dan. Der.*, II, IV, Ch. XXIX, 73.

You must tell us exactly what you would like *done*. CON. DOYLE, *Mem. of Sherl. Holmes*, II, D, 191.

iii. He stood to it that Mr. Carlyle had ordered the work *done* in another way. MRS. WOOD, *East Lynne*, I, 257.

I ordered my bill *made out*. SAVAGE, *My Official Wife*, 185.

Constructions (α) and (β) seem to be distinctly uncommon, only a few instances having turned up. Construction (γ) is the ordinary one, while construction (δ), although not uncommon after *to want*, *to wish*, *to like* and *to order*, is apparently rarely, if ever, used after most of the synonymous verbs. From the available evidence no conclusions can be drawn as to different shades of meaning implied by the various constructions.

Finally it may be observed that the verbal in *-ing*, whether active or passive in form may, with some justice, also be understood as a half-gerund. See SWEET N. E. Gr., § 2330 and also my Gram. of Late Mod. Eng., Ch. XVIII, 30, c and Ch. XIX, 5.

- V. The active present participle with passive meaning should be distinguished from present participles in like grammatical functions, which are apparently passive, but are really intransitive, their original transitive application having through various processes been changed into an intransitive one.

- i. This, madame, ... is *selling* very well. WELLS, *The Wheels of Chance*, Ch. I, 7.
Seed-potatoes *are now selling* at from £ 12 to £ 15 a ton. Eng. Rev., No. 99, 155.
- ii. The door was open, and a number of carriages full of ladies were *drawing up* and setting down. THACK., *Sam. Titm.*, Ch. II, 22.
There were no soldiers *drilling*. Westm. Gaz., No. 8098, 4 b.

Comparing such sentences as *This is selling very well* (α), and *Her eyes were filling with tears* (β) with such a sentence as *The house is building* (γ) it is easy to see that in (α) and (β) the passive meaning which attaches to the participle is independent of its grammatical function, whereas in (γ) it extends no further than the participle in the particular function in which it is used. Thus we could very well say *This article sells well, has sold well* etc. with the verb to *sell* in precisely the same passive meaning, but **The house builds, has built*, etc. are impossible.

- VI. The passive present participle as a variant of the active present participle with passive meaning is of comparatively recent date. KRÜGER (Synt.² 4 Abteil., § 2362) mentions an instance from the Calendar of Spanish State Papers, Elizabeth, 1558—67; MURRAY's earliest instance (s.v. *be*, 15, c) is dated 1596; FITZEDWARD HALL (Ralph Olmsted Williams, *Some Questions of Good English examined in Controversies with Dr. Fitzedward Hall*, New York, 1897, page 56) has unearthed a goodly number of instances from pre-nineteenth century English, the earliest instance being dated 1667. But, although sporadic instances have been brought to light from sources of an earlier date than the first quarter of the nineteenth century, the construction has not gained general currency until the middle of the last century. It has been obliged to fight its way against considerable opposition from purists and hide-bound grammarians, but is now generally recognized as an established and useful idiom. See HENRY ALFORD, *The Queen's English*², § 312.
- VII. About the rise of the active present participle in a passive meaning quite an extensive literature has sprung up in the last few years. See STOFFEL, *Taa1-studie*, III, 321 ff; BRADLEY, *The Making of Eng.*, Ch. II, 70; STORM, Eng. Phil.², 787 ff; ALFRED ÅKERLUND, *A Word on the Passive Definite Tenses*, E. S., XLVII, 334 ff; CURME, *History of the English Gerund*, E. S., XLV, 371; JESPERSEN, *Tid og tempus*, IX; K. F. SUNDEN, *A Categ. of Predic. Change in Eng.*, Es. II, 104; FRANZ, *Shak. Gram.*², § 665; EISENKEL, *Hist. Synt.*², § 3.

The theory which has received the most general recognition and has been shown by JESPERSEN (*Tid og Tempus*, 416 ff) to be practically unanswerable is that the verbal in *ing* in such sentences as *The house is building* was originally a gerund, preceded by the preposition *in*, earlier *on* often weakened into *an*. The preposition *an*, owing to its unstressed nature was often reduced to a mere prefix *a*, which, as it did not express any distinct meaning, naturally enough, disappeared. According to K. F. SUNDEN (*A Categ. of Predic. Change in Eng.*, Es. II, 104) the construction without a preposition or its reduced representative did not obtain any considerable currency until the 17th or 18th century, it being improbable that it can be traced further back than the 16th century.

The use of *in* before gerunds in the function here described is common enough in Early Modern English, and has not yet become quite extinct. The parallel use of *on* (or *an*) + gerund does not seem to extend into Modern English. Conversely the placing of the prefix *a* before gerunds is still vigorously alive in most of the southern dialects, and the vulgar speech both in England and America. The prefix *o* in like position seems to be very rare.

It may, however, be assumed that in some cases the construction illustrated by *the house is building*, etc., has arisen independently of an earlier construction

with *an* (*in* or *a*) + gerund, and is due to the influence of verbs which in all their forms admit of being used in a pseudo-passive meaning as illustrated by the book is *selling well*, the book *sold well*; this fruit is *spoiling rapidly*, the fruit soon *spoiled etc.*

Here follow some instances of the constructions of *on*, *in* or *a* + gerund. To those with *in* are added a few in which the gerund, mostly *making*, is preceded by the definite article.

- i. Your wits are gone *on wool-gathering*. SCOTT, Abbot, Ch. XIX, 202. (Compare: The thoughts of the harebrained boy went *a wool-gathering* after more agreeable topics. *ib.*, Ch. XX, 217.)
 - ii. "A piece many years *in doing*. SHAK., Wint. Tale, V, 2.
Forty and six years was this temple *in building*. Auth. Vers., John, II, 20.
While these sentences are *in reading*. Book of Com. Pray., 156.
My hair has been *in training*. SHER., Riv. II, 1, (231).
These here ones as is below, though, ain't reglar thorough-bred Sawbones; they're only *in trainin'*. DICK, Pickw., Ch. XXX, 266.
 - "The man was still *in the making*, as much as the Middlemarch doctor and immortal discoverer. G. ELIOT, Mid., II, Ch. XV, 108.
She went on pinning and adjusting a serge skirt *in the making*. MRS. WARD, The Case of Rich. Meyn., II, Ch. VII, 133.
Not action, but character, and not character formed but *in the forming*, there is the style of Browning's art. Athen., 1889, 858 b.
We are bound to assume that all possible suasion was used by the Imperial Government while the Constitution was *in the making*. Westm. Gaz., No. 5083, 1 c.
 - iii. "The feast is sold / That is not often vouch'd, while 'tis *a-making*, / 'T is given with welcome. SHAK., Macb., III, 4, 34.
When once the long-suffering of God waited in the days of Noah, while the ark was *a-preparing*. Auth. Vers., Peter, A. III, 20.
While my mittimus was *a-making*, the justice was withdrawn. BUNYAN, A Relation of the Imprisonment, (108).
"Their gallows must even now be *o' building*. CARL., Sart. Res., Ch. III, 15.
- JESPERSEN'S theory receives vigorous support from the fact that the construction is identical, and often interchangeable, with one in which the preposition *in* stands before a noun of action, and is often an exact rendering of the Dutch *in* + noun of action, which may end in *ing*.
- i. The plot was evidently *in execution*. DICK., Pick., Ch. XVI, 144. (= *executing or being executed*).
The opera is *in rehearsal*. Punch 1889, 183 c. (= *rehearsing or being rehearsed*).
It (sc. this prescription) may take a little time *in preparation*. THACK., Pend., II, Ch. XV, 156.
 - ii. The house is *building* = Het huis is in aanbouw.
The measure is *preparing* = De maatregel is in voorbereiding.
- VIII. The prefix *a* is also frequently found before active participles that are not passive in meaning. Thus
- (α) after *to go*, *to run*, *to be off*, *to come* and verbs of a similar meaning, the participle denoting the purpose of the action expressed by the preceding verb.
 - (β) after *to set* in the meaning of *to start* or *to cause*.
 - (γ) after *to fall* in the meaning of *to begin*.
 - (δ) after the copula *to be* or in positions where *to be* may be supplied, and also after verbs which approximate to the copula *to be* through weakening of their sense; similarly after verbs governing an accusative with infinitive.
 - (ε) after *to burst out*.

In the majority of these connexions this *a* also represents an earlier *an* (for *on*), although in some it may be a mere rhythmic insertion. The prefix has become extinct in Standard Modern English, but is still vigorously alive in the language of illiterates and in dialects where, no doubt, it has, at least in part, kept its ground for rhythmical reasons. In some combinations it may frequently be heard in good colloquial language. Such are *to go a-begging*, *a-courting*, *a-wooing*; *to set the clock*

a-going, the bells a-ringing, folk a-thinking. See MURRAY, s.v. *a*, prep., 13b; FRANZ, *Shak. Gram.*², § 665; STORM, *Eng. Phil.*², 788; FIJN VAN DRAAT, *Rhythm in Eng. Prose, Anglia*, XXIV, 507.

For *to go a-hunting* and similar collocations modern Standard English mostly substitutes *to go out hunting*, etc. Further variants are *to go out a-hunting*, etc., which is found but rarely, and *to go hunting*, etc., which is not unfrequent. Such a turn of expression as *to go to hunt* seems to be rare, although the use of *to go* + *to* + infinitive in other connections is common enough. Constructions in which the verb *to go* is followed by an infinitive without *to* occur now only archaically.

To set may be followed by a bare participle and also, in a somewhat different shade of meaning, by an infinitive with *to*. The construction with *on* + gerund is, apparently, still in common use, although obsolete with reference to physical movement as in *to set on going, packing*, etc. See MURRAY, s.v. *set*, 114b.

Compare also: There's something in his soul / O'er which his melancholy sits on brood. SHAK., *Hamlet*, III, I, 173.

After *to fall* we also find a bare participle, a gerund preceded by *in* (this but rarely), a gerund preceded by *to*, and an infinitive with *to*.

For further discussion of these constructions, especially of the use of the prefix *a* and the prepositions *in*, *on* (or *an*) before gerunds, see also STORM, *Eng. Phil.*², 783 ff; MURRAY, s.v. *a* prep.¹; id., s.v. *burst*, 6; id., s.v. *go*, 32; FIJN VAN DRAAT, *Rhythm in Eng. Prose, Anglia*, XXIV; my *Grammar of Late Mod. Eng.*, Ch. XIX, § 44, s.v. *fall* and § 63, Obs. I-IV; my article *Hendiadys in Eng.*, *Neophil.*, II, 202 ff and 284 ff.

Constructions after *to go*, *to come* and similar verbs:

- i. So it befell in the month of May, Queen Guenever called unto her knights of the Table Round; and she gave them warning that early upon the morrow she would ride *on Maying* into the woods and fields beside Westminster. SIR THOM. MALORY, *Le Morte d'Arthur*, XIX, Ch. I, 315.
- ii. A duke's income — a duke's — and *going a-begging*, as I may say. LYTTON, *Caxt.*, I, Ch. III, 43.
Have you any remembrance of what used to happen when Mr. Grundy *came a-wooing*. THACK., *Virg.*, Ch. LXIX, 725.
I should not like *to go a-begging*. CH. BRONTË, *Jane Eyre*, Ch. III, 23.
Qualities such as those could never *go a-begging* for long. JOHN OXENHAM, *The Simple Beguiler*.
Politicians cannot have it both ways, and if they are all *going a-gunning* for the moneyed man, the moneyed men naturally refuse to supply them with ammunition. *Rev. of Rev.*, CCXXVI, 312b.
- iii. How heavenly it would be *to go out boating* such a night as this! MRS. ALEXANDER, *For his Sake*, I, Ch. V, 83.
He *went out walking*. RID. HAG., *Mr. Meeson's Will*, Ch. IV, 35.
- iv. The man *went out a-shooting*. FIELDING, *Tom Jones*, II, 98. ¹⁾
You don't want *to go out a-walking*, eh Fagin? DICK., *Ol. Twist*, 234. ¹⁾
He *went out to-day a-wooing*, id., *Barn. Rudge*, Ch. III, 15b.
- v. The valet, wondering whether his master was *going masquerading*, went in search of the article. THACK., *Pend.*, II, Ch. II, 24.
I am *going travelling* upon a round of visits. id., *Virg.*, Ch. XXXVI, 374.
He meant *to go hunting*. G. ELIOT, *Mill*, II, Ch. I, 119.
When my uncle says he'll give a gold watch, why, he will give it; there's no sham; so if any of you fellows do know about this, just go in and earn it. It'll be a shame to let a watch *go-begging*. MRS. WOOD, *Orv. Col.*, Ch. V, 67.
If Isabel Vane were not the lady Isabel, they should think you *went there courting*. MRS. WOOD, *East Lynne*, I, 121.
I am *off shooting*. RID. HAG., *Jess*, Ch. IV, 34.
Robert and I *go fishing*. MRS. WARD, *Rob. Elsm.*
I am not *going shooting to-morrow*. BLACK, *The New Prince Fortunatus*, Ch. VII.

¹⁾ FIJN VAN DRAAT, *Rhythm in Eng. Prose, Anglia*, XXIV, 512.

You won't have to pay for your cabin on the *Mauretania*. It's *going begging*. WILLIAMSON, Lord Loveland, Ch. III, 21.

- vi. May I give you the book to-morrow morning before we *go to shoot*? EL. GLYN, The Reason why, Ch. XXVI, 236.
- vii. In the meantime I'll *go to prepare* matters for our elopement. GOLDSMITH, She Stoops, IV, (207).
- viii. He went straight from here purposing to *go see* his uncle. MRS. GASK., Mary Barton, Ch. XXIII, 249.
Let Mary *go find* Will. *ib.*, Ch. XXV, 265.
The reconstruction of the Ministry may *go hang*. *Il. Lond. News.*

Constructions after *to set*.

- i. He busied himself with .. making a specification of the expenses, that he might show it to Burge the next morning, and *set him on* persuading the Squire to consent. G. ELIOT, Ad. Bede, IV, Ch. XXVII, 254.
It was perhaps this that *set .. Jem on stealing* my own silver goblet. F. PIGOT, Strangest Journ., 188. ⁴
- ii. With the 5000 l. our office must be *set a-going*. THACK., Sam. Titm., Ch. X, 131.
A wandering breeze *set* now and again the leafy breast *a-heaving*. AGN. AND EG. CASTLE, Diam. cut Paste, II, Ch. III, 141.
- iii. With reference to your duties, I can *set you going*. DICK., Chuz., Ch. XXXIX.
- iv. She *set herself to make* as light of the whole affair as was possible. EDNA LYALL, A Hardy Norseman, Ch. XXV, 229.

Constructions after *to fall*:

- i. And Enid *fell in longing* for a dress / All branch'd and flower'd with gold. TEN., Mar. of Ger., 630.
- ii. It was not for nothing that my nose *fell a-bleeding*. SHAK., Merch. of Ven., II, 5, 25.
At this we all *fell a-crying*. DICK., Cop., Ch. II, 11 a.
- iii. After a while they *fell crying*. CH. KINGSLEY, Herew., Ch. V, 36 b.
- iv. He *fell at once to talking* about the Squire. MRS. WARD, Rob. Elsm., I, 382.
- v. The Queen desires you to use some gentle entertainment to Laertes before you *fall to play*. SHAK., Haml., V, 2, 214.
The distinction was immediately approved by all, and so they *fell again to examine* SWIFT, Tale of a Tub, (62 b).
Upon this they *fell again to rummage* the well. *ib.*, 63 b.

Constructions after *to be*, etc.

- i. *I've been a turnin'* the bis'ness over in my mind, and he may make himself easy, Sammy. DICK., Pickw.
You're *a-going to be* made a 'prentice of. *id.*, Ol. Twist, Ch. III.
Get some more port, Bowls, old boy, whilst I buzz the bottle here. What *was I a-saying*. THACK., Van. Fair, I, Ch. IV, 37.
- ii. There was a bishop's lady in the shop, *a-buying* just such another. (?) Aunt Jane at the Sea-shore, Ch. II.
- iii. For he had one only daughter. . . and she *lay a-dying*. Auth. Vers. Luke, VIII, 42.
- iv. You don't know how it pleases me, sir, .. to hear you *a-going on* in that there uncommon considerate way of yours. DICK., Chuz., Ch. XLIII, 333 a.

Constructions after *to burst out*.

- i. After having looked at me earnestly for some time he *burst out a-laughing*. SMOL., Humph. Clink., 112 (Tauchn.).
My uncle *burst out a-laughing*. THACK., Barry Lynd.
- ii. He *burst out sobbing and crying*. READE, It is never too late to mend, I, Ch. III, 49.

⁴ MURRAY, s.v. *set*, 114. b.

- IX. Another survival of ancient practice preserved in dialects and vulgar language is the use of the preposition *of* after the present participle of transitive verbs, when connected with the copula *to be*. The use of *of* goes far to show that in the majority of cases the periphrastical form of verbs goes back to a construction with the verbal noun (or gerund) in *ing*. Compare JESPERSEN, *Tid og Tempus*, LX, (412).

In vulgar English the participle is also in this construction often preceded by the prefix *a*, which mostly represents an earlier *an* or *on*, but in some cases may also be a mere rhythmical insertion. Compare FIJN VAN DRAAT, *Rhythm in Eng. Prose, Anglia*, XXIV.

Observe also that such a sentence as *She was (a-)writing of a letter* corresponds to the Dutch *Zij was aan het schrijven van een brief*.

- i. As *she was writing of it*. SHAK., *As you like it*, IV, 3, 10.
Whom I left *cooling of* the air with sighs. *id.*, *Temp.*, I, 2, 222.
Both *warbling of* one song, both in one key. *id.*, *Mids.*, III, 2, 206.
My heart is *inditing of* a good matter, *Auth. Vers.*, Psalm XLV, 1.
Coming out of another room and *seeing of* me . . he said unto me, who is there, John Bunyan? BUNYAN, *A Relation of the Imprisonment*, (109).
And verily at my return, I did meet my God sweetly in the prison again, *comforting of* me and *satisfying of* me that it was his will and mind that I should be there *ib.*, (113).
Suppose Baker was to come in and find you *squeezing of* my hand. THACK., *Lovel the Wid.*, Ch. III, 48.
- ii. "They're *a-twiggin' of* you, sir," whispered Mr. Weller. DICK., *Pickw.*, Ch. XX, 173.
Does the boy know what he's *a-saying of*? *id.*, *Barn. Rudge*, Ch. III, 12 b.
She fancied the bull was *a-chasing of* her again. MRS. ALEX., *For his Sake*, I, Ch. III, 49.
- X. In conclusion it may be observed that in vulgar language also the past participle is sometimes preceded by the prefix *a*.
If he hadn't *a-got* out time enough, I'd *a-let* him out for Sunday. THACK., *Newc.*, I, Ch. XXVI, 291.
He said he "never could forget the kindness with which the Colonel have *a-treated* him". *ib.*, 296.

Syntax.

The Verbal and Adjectival Character of the Participles.

7. As has already been pointed out, the participles hold an intermediate position between verbs and adjectives.

They are like verbs in admitting of the ordinary verbal modification by adverbial adjuncts and objects and, chiefly, in indicating an action or state with a more or less distinct time-association; i.e. a notion that the action or state they denote is thought of in connection with a certain length of time. They differ from the finite forms of the verb in calling forth this notion less clearly and, besides, in being incapable of expressing the grammatical distinctions of person, number and mood and in being less precise in marking those of voice and tense.

They are like adjectives in being applicable as adnominal modifiers and in admitting of the same modification as ordinary adjectives (22). They differ from adjectives in being associated with time-limitations, which are entirely lacking in the latter. Compare WILMANNS, *Deutsche Gram.*, III, I, § 56; PAUL, *Prinz.*, ³, § 254.

While, however, the participle in the majority of cases is intermediate between a verb and an adjective, we find it also in functions in which it has exclusively, or almost exclusively, either the characteristics of the former or of the latter.

8. The past participle is now purely verbal when it is employed to assist in forming the complex tenses of the verb, as in *I have (had or shall have) come*.

In earlier stages of the language the participle in the complex tenses was distinctly felt as an adjective. Thus in Old English the past participle of transitive verbs, which was placed after the object, was often put in the accusative, e.g.: *he hæfth ānne man of-slægene*¹⁾ (= literally *he has a man killed*), while the past participle of intransitive verbs, which were conjugated with *to be*, was always in concord with the subject, e.g.: *hie wæron ā-farenne*²⁾ (= *they were in a state of having departed*, Modern English *they had departed*).

This adjectival character more or less clings to the past participle in those constructions in which an intransitive verb is conjugated with *to be*, a practice which, although now obsolete, has left some traces even in the latest English.

Dickens is not merely alive: he is *risen* from the dead. CHESTERTON (Il. Lond. News, No. 3844, 919 c).

It may be added that in French the adjectival character of the past participle in the complex tenses is still often shown by the variability of its written form, e.g.: *Les fleurs, qu'il a cueillies. Mes soeurs sont parties*. See also DEN HERTOOG, *Ned. Spraakk.*, III, § 98, PAUL, *Prinz.*³⁾, § 253; JESPERSEN, *Growth and Structure*²⁾, § 206.

When a state resulting from an action is indicated by a combination of *to be* with the past participle of an intransitive verb, the latter may be said to be purely adjectival, *to be* having the function of a copula. Thus in

While I *am gone*, I wish you to read over what I have marked in these books. DICK., *Domb.*, Ch. XII, 109.

9. Both participles are virtually pure adjectives when the action they primarily imply is completely overshadowed by the notion of the quality of which this action is understood to be the manifestation, so that any time-association is absent from the speaker's or writer's mind. Thus in *a charming young lady* (= *an attractive or sweet young lady*), *a stolen interview* (= *a secret interview*).

In its changed application the present participle often expresses an inclination or a cast of mind, i.e. a permanent attribute. Thus *a romping girl* may stand for *a girl given to romping*, *a grasping attorney* may have the meaning of *an attorney of a covetous cast of mind*. In the following quotation there are several instances:

A raging, ranting, cursing scold she is. FRANK HARRIS, *The Women of Shakespeare*, Ch. II, 42.

A similar notion is more rarely expressed by a past participle. *Drunken* is a well-known example.

He could not live with his *drunken* wife. G. ELIOT, *Sil. Mar.*, I, Ch. III, 21.

Our rough country fellows are not, so far as I know, so *drunken* as the rabble of London. BESANT, *Dor. Forster*, I, 7.

10. In all other applications both participles are mixed in character, i.e. the verbal and adjectival features appear in various degrees of prominence.

The verbal features stand out the most clearly when the time-association is unmistakable. This is especially the case when the participle denotes a

¹⁾ BRADLEY, *The Making of Eng.*, Ch. II, 68.

²⁾ SWEET, *N. E. Gr.*, § 2166.

physical or mental action, as in *playing children, laughing boys and girls, cogitating philosophers; with his drawn sword in his hand, a led horse, a muttered reply*.

The adjectival features are prominent when the time-association is faded or unrecognizable. This applies especially to participles which express a state or emotion, as in *a loving mother*, and also, although in a less marked degree to participles which express an action that is the manifestation of an emotion as in *the trembling offender*. Further instances are afforded by the following quotation:

Captain Benwick and Louisa Musgrove! The high-spirited, *joyous-talking* Louisa Musgrave, and the *dejected, thinking, reading* Captain Benwick seemed each of them everything that would not suit the other. JANE AUSTEN, *Pers.*, Ch. XVIII, 170.

The adjectival character often appears from the fact that an ordinary adjective may be used in practically the same meaning and function as a participle and vice versa.

Thus *cheering* and *cheerful* are practically interchangeable in:

- i. The aspect of affairs was, on the whole, *cheering*. MAC., *Hist.*, IV, 119¹).
- ii. Forth we stepped / Into the presence of the *cheerful* light. WORDSWORTH, *Excursion*, II, 514¹).

Similarly *trembling* and *tremulous* in

- i. It was delivered in... low and *trembling* accents. MRS. RADCLIFFE, *Italian*, XI¹).
- ii. "My attachment to your person, sir," said Mr. Tupman, speaking in a voice *tremulous* with emotion... "is great — very great — but upon that person I must take summary vengeance". DICK., *Pickw.*, Ch. XV, 130.

And in the meadows *tremulous* aspen-trees / And poplars made a noise of falling showers. TEN., *Lanc. and El.*, 408.

Rather frequently the language has a Romance adjective in *ant* or *ent* varying with a participial adjective in *ing*. Thus

defiant = *defying*. i. She had started up with *defiant* words ready to burst from her lips, but they fell back without utterance. G. ELIOT, *Romola*, II, Ch. XL, 310.

- ii. His impetuous, adventurous and *defying* character. MAC., *Es.*, Pitt, 309/1¹).

existent = *existing*. i. The quantity (sc. of gold) *existent* and in circulation. ROGERS. *Pol. Econ.*³ III, 27¹).

It gives you types of *existent* Frenchmen... of a very different class. RUSKIN, *Fors Clav.*, IV, Ch. XLIII, 153¹).

- ii. The *existing* franchise may be virtually regarded as manhood suffrage. MC CARTHY, *Short Hist.*, Ch. II, 18.

The question of machinery, or technical procedure, is not relevant, much of this ground having been covered by *existing* institutions. Eng. Rev., No. 113, 380.

It (sc. the essay) need to deal with the *existing* struggle. *ib.*, 381.

repellent = *repelling*. i. Presently the rude Real burst coarsely in — all evil, grovelling and *repellent* as she too often is. CH. BRONTË, *Villette*, Ch. XII, 134.

- ii. The wild steed's sinewy nerves still strain / Up the *repelling* bank. BYRON, *Mazeppa*, XV.

resistant = *resisting*. i. The *resistant* gravity about his mouth and eyes as he was being smiled upon made their beauty the more impressive. G. ELIOT. *Dan. Der.*, II, Ch. XVI, 251.

- ii. But the *resisting* thoughts were not yet overborne. *id.*, *Romola*, II, Ch. XL, 314.

resultant = *resulting*. i. A slip in the physical position has reacted upon the moral position or statesmanship with the usual *resultant* confusions. Eng. Rev., No. 113, 369.

We shall look for an expression of regret at the insufficient rainfall in India and the *resultant* famine. *Times*.

- ii. There would either be a *resulting* trust or it would belong to the person who takes the estate. JARMAN, *Powell's Devises*, II, 41¹).

¹) MURRAY.

A marked adjectival character is often evidenced by an ordinary adjective being placed in juxtaposition or contrast to the participle.

These are but wild and *whirling* words. SHAK., Hamlet, I, 5, 133.

Such institutions are either public or private, free or *paying*. MURRAY, s. v. *hospital*, 3.

His manner was formal, but not surly and *forbidding*. READE, It is never too late to mend, I, Ch. X, 113.

ii. She was very weak and *reduced*. LYTTON, My Novel, VII, Ch. XV, 467.

11. The verbal principle is distinctly prominent, i.e. the time-association is indubitable, in either participle, when it has the value of an undeveloped clause or is a constituent of an undeveloped clause. In the latter case the presence of ordinary verb-modifiers leaves no doubt of its predominantly verbal character. Also adjectives, indeed, may be used to form undeveloped clauses and may be accompanied by the same modifiers as verbs, but they may be easily distinguished from participles by their being devoid of any time-association. Thus in the following sentences, in which the adjectives with their adjuncts represent different kinds of undeveloped clauses, the time-association does not attach to the adjectives, but to the verb *to be*, which appears when the undeveloped clause is expanded into a full one.

The two races, *so long hostile*, soon found that they had common interests. MAC., Hist. I, Ch. I, 15. (= *which had been so long hostile*.)

Ardent and intrepid on the field of battle, Monmouth was everywhere else effeminate and irresolute. *ib.*, II, Ch. V, 100. (= *Although he was ardent and intrepid on the field of battle*.)

For a discussion of this function of participles and adjectives the student is referred to Ch. XX and XXI of my Grammar of Late Modern English, where full details have been given.

12. The present participle is predominantly verbal in character when it is connected with the verb *to be* to form with it the expanded (often called the progressive) form of the verb, and also when it is used in a similar combination with the copulas *to remain* (or equivalent verb) or *to get* (or equivalent verb).

Also when purely adjectival, the present participle may, indeed, be connected with *to be* to form the nominal part of the predicate, but this construction bears only a formal resemblance to the expanded form of the verb, the meaning being essentially different. Thus in:

It is not *surprising* that the public has become perplexed. Athen., No. 4627, 135 b. (= *strange*.)

A new ethic which hitherto *has been* utterly lacking among the nations. Eng. Rev., No. 113, 380. (= *absent*.)

13. The past participle is essentially verbal when it is employed to assist in forming the passive voice. Thus in:

Thousands of letters *are received* daily. ONIONS, Advanced Eng. Synt., § 116.

Fruit *was eaten* in large quantities. *ib.*

There is no passive voice in the strict sense of the word when the combination, *to be* + past participle of transitive verb is used to denote a state resulting from an action. In this case the verb *to be* has the function of a copula and the participle is practically a pure adjective. Thus in:

The letter *is written* at last. ONIONS, Advanced Eng. Synt., § 116.

The young man's life is just beginning: the boy's leading-strings *are cut*, and he has all the novel delights and dignities of freedom. THACK., Pend., I, Ch. XVII, 172.

14. For the rest there is much uncertainty about the prominence of either

the verbal or the adjectival principle in participles, especially when used attributively. As most participles admit of indicating either principle in various degrees, the context alone is often the only determining factor.

Thus *romping children* may mean *children engaged in romping*, but also *children given to romping*. In the first case *romping* is prominently verbal, in the second almost purely adjectival. The difference is much less marked in *boiling water* understood as *water bubbling up under the influence of heat and water at boiling temperature* (as opposed to *tepid water*).

In such a combination as *running footmen*, when taken by itself *running* would on the first blush call forth to the hearer's mind the notion of a participle with a distinctly verbal character, but in the following quotation it reveals itself almost as a pure adjective:

At length, late in the afternoon, the Knight Marshal's men appeared on horseback. Then came a long train of *running footmen*. MAC., Hist. III, Ch. VIII, 99.

15. Present participles are often transferred from their proper subjects to others which are in some way related to them. The change is mostly attended by an obscuring of the time-association and by a substitution of a notion of a quality for that of an action in the speaker's or writer's thoughts. Compare

a paying guest with *a paying business*,
a blooming tree *a blooming month*,
a flying bird *a flying visit*.

The great range of subjects to which such a participle may be extended is aptly illustrated by the numerous applications of which such a participle as *running* is capable (See MURRAY, s.v.): *running water* (as opposed to stagnant water or water obtained from a river, brook, etc.), *running* (i.e. fluid) mercury, *running sand* (i.e. sand having no coherence), a *running* (i.e. leaky) water-tap, a *running sore*, a *running lecturer* (i.e. a lecturer not tied to one locality), *running moss*, a *running metre*, a *running pulse*, a *running fire* (i.e. a rapid and continuous fire), a *running fight* (i.e. a naval engagement carried on during a retreat or flight), a *running hand*, a *running title* (i.e. a short title placed at the top of the page), *running* (i.e. linear) measure, a *running* (i.e. continuous) comment, a *running account* (i.e. an account allowed to run on for a certain time), the *running* (i.e. current) price, the *running gear* (sc. of a mechanism), *running tackle* (i.e. tackle capable of moving when pulled or hauled), *running rigging*, a *running loop*, etc.

Further instances of transferred participles are afforded by the following quotations:

Be plain, good son, and homely in thy drift; / *Riddling* confession finds out riddling shift. SHAK., Rom. and Jul., II, 3, 56.

I observed your niece's maid coming forth from a *circulating* library. SHER., Riv., I, 2.

O *aching* time! O moments big as years. KEATS, Hyp., I, 64.

We see in him (sc. Burns) the gentleness, the *trembling* pity of a woman. CARLYLE.

A fresh and *blooming* month. DICK., Pickw., Ch. XVI, 137.

In the course of your *rambling* life. ib., Ch. XVI, 138.

He was only on a *flying* visit. G. ELIOT, Mid., IV, Ch. XXXVIII, 280.

Sir James ended with a *pitying* disgust. ib., 282.

Then first, since Enoch's golden ring had girt / Her finger, Annie fought against his will: / Yet not with *brawling* opposition she. TEN., En. Ard., 159.

His letters read full of a *sparkling* pleasure in the incidents of the tour. MARJ BOWEN, The Rake's Progress, I, Ch. I, 2.

16. Also past participles are often transferred from their original subjects, but this change concerns only their application as pure adjectives. Compare

a retired gentleman with *a retired spot*.
a learned man *a learned book*.
a drunken man *a drunken brawl*.

In such word-groups as *faded cheeks, faded powers, faded cheese, his faded appearance, his faded eyes, faded metaphors, faded glories* (see MURRAY, s.v. *faded*), there is no transference of epithets in the sense indicated above, but a predication of the participle to a variety of subjects likened to flowers.

17. The character of the attributive participle is to a certain extent shown by its place as to its head-word, a marked time-association mostly entailing post-position.

Thus it is easy to see a distinct time-association in *He took all the letters written to the post* and its absence in *He sent me a written circular not a printed one*.

Thus also the time-association is unmistakable in the participles found in:

There is but one being *existing*, who is necessarily indivisible and infinite. LEWES, *Hist. of Phil.*, 77.

If you cannot see the great gulf *fixed* between the two, I trust you will discover it some day. KINGSLEY, *Westw. Ho.*, Ch. III, 23 a.

But as the placing of an attributive word after its head-word often implies increased relative stress of the former, it may be assumed that also the latter principle may sometimes be held responsible for a departure from the rule that attributive words are normally placed before their head-words. See Ch. VIII, § 84 ff. of my *Gram. of Late Mod. Eng.*

In the following groups of quotations it may be either or both of these principles that may be assigned as having determined, consciously or unconsciously, the different positions of the attributive participles.

i. The others had gone into the dressing-room *adjoining*. E. F. BENSON, *Arundel*, Ch. XIV, 382.

ii. To step aside into some *adjoining* room. MAC., *Hist.*, II, 506 ½.

i. On the *day following* he entered my room. WATTS DUNTON, *Aylwin*, IX, Ch. I, 270.

On the *day following* I entered upon my functions. *Westm. Gaz.*, No. 5376, 2 c.

ii. On the *following day* appeared in the *Gazette* a proclamation dissolving that Parliament [etc.]. MAC., *Hist.*, II, Ch. VIII, 99.

Early on the *following day*. TYND., *Glac.*, I, Ch. VIII, 57.

Note. It is remarkable that *ensuing*, a strict synonym of *following* as used in the above quotations, is always placed before its head-word.

Early on the *ensuing* morning. DICK., *Pickw.*, Ch. XVI, 139.

i. Within memory of many people *living*, English was a feudal club without right of entry from without. SHANE LESLIE, *The End of a Chapter*, Ch. IX, 164.

No man *living* could do better. *Conc. Oxf. Dict.*, s.v. *living*.

ii. The greatest *living* master of irony. *ib.*

The first of *living* artists. *ib.*

i. There are some litigations *pending*. MRS. WARD, *The Mating of Lydia I*, Ch. IX, 181.

ii. A series of inquiries followed: as to the term of the proposed agreement; the degree of freedom that would be granted him; the date at which his duties would begin... passing on to... the nature of the *pending* litigations. *ib.*, I, Ch. IX, 183.

i. The party *acquitted* should be released from confinement without delay.

ii. A portion of the public both inside and outside the building hurried towards the *acquitted* man. *Times*.

i. Shagran snorted... and refused to move one yard in the direction *indicated*. SCOTT, *Mon.*, Ch. III, 66.

ii. The young man seated himself in the *indicated* seat at the bottom of the bed. MISS BRAD., *Lady Audley's Secret* ²).

i. The party *injured* growled forth an oath or two of indignation. SCOTT, *Abbot*, Ch. XIX, 198.

ii. The *injured* party applied to the magistrate for redress.

¹) MURRAY.

²) BIRGER PALM, *Place of the Adj. Attrib.*, § 29.

- i. "The wery thing," said Mr. Weller, who was a party *interested*, inasmuch as he ardently longed to see the sport. DICK., *Pickw.*, Ch. XIX, 163.
- ii. The evidence of *interested* persons is now received and its value estimated according to its worth. WILLIAMS, *Real Prop.*, 207 ¹).
- i. Among the guests *invited* were several foreigners.
- ii. Mr. Asquith and the Home Secretary were among the sixty *invited* guests. *II. Lond. News*, No. 3715, 6 c.
- i. There seemed to be nobody among his numerous friends who could give him the information *required*.
- ii. Saying this, Mr. Brownlow looked round the office as if in search of some person who would afford him the *required* information. DICK., *Ol. Twist*, Ch. XI, 105.

In some cases, however, it is difficult to discern the application of either or any principle. Thus the position of the participle seems to be a matter of chance in:

- i. He was a gentleman *born*. SCOTT, *Mon.*, Ch. XXVIII, 301.
- ii. The Boer is a *born* conservative. FROUDE, *Oceana*, Ch. III, 48.

In not a few cases also the requirements of rime, metre or rhythm seem to have been the determining factor.

He that is stricken blind cannot forget / The precious treasure of his eyesight *lost*. SHAK., *Rom. and Jul.*, I, 1, 237.

Now Romeo is beloved and loves again, / Alike bewitched by the charm of looks, / But to his foe *supposed* he must complain. *ib.*, II, Ch. 7.

For what is wedlock *forced* but a hell, / An age of discord and continual strife? *id.*, Henry VI, A, V, 5, 62.

And the country proverb *known*, / That every man should take his own, / In your waking shall be shown. *Mids.*, III, 2, 458.

BIRGER PALM, in his admirable treatise *The Place of the Adjective Attribute in English Prose*, § 29, finds the test which is to decide whether a participle should be placed before or after its head-word, not in the absence or presence of a distinct time-association, but in the answer to the question whether or not the action expressed by it is connected in our thoughts with a "definite **acting person** (*operative force*)". (The writer has **acting person** printed in thick type, *operative force* in italic type). He compares the two following quotations:

The young man seated himself in the *indicated* seat at the bottom of the bed. MISS BRADDON, *Lady Audley's Secret*.

This .. reflects an intimacy with the material *handled* which is unmistakable.

Now it seems difficult to see a difference between *indicated* and *handled*, so far as action by a definite acting person is concerned. In the above quotations the determining factor as to the position of the participle seems to be rather the stress of the latter relatively to its head-word. In the first the participle is subservient to its head-word, in the second the case is reversed.

If the theory were right, the order would have been reversed in:

He heard his dear and his *doted-on* Mary Anne say... "Do you think I should care anything for that lame boy?" LYTON. *Life of Lord Byron*, 144.

They were content to pay the European trader the *agreed-upon* price. *Westm. Gaz.*, No. 6483, 7 a.

MR. BIRGER PALM's principle seems to be more useful in deciding whether the verbal or the adjectival character is the prevailing one in an attributive participle. This will be brought home to the reader if he will take the trouble of comparing the groups of sentences given in my *Gram. of Late Mod. Eng.*, Ch. VIII, § 104.

This is not the place to deal exhaustively with the various factors operating on the position of attributive participles. The subject has already been briefly discussed in Ch. VIII of my *Grammar* treating of the place of attributive adnominal adjuncts in general and has been incidentally touched on in Ch. XX and XXI of the same work, dealing respectively with participle-clauses and nominal clauses. The student interested in this part of English Grammar may find ample discussion of the subject in JESPERSEN, *Mod. Eng. Gram.*, Ch. XV, 15, 4 ff, and BIRGER PALM, *The Place of the Adjective Attribute in English Prose*.

¹) MURRAY.

18. In the following pages it is chiefly the attributive employment of the participles that will be dealt with, instances of their predicative use being only occasionally included.

From the following discussions will be excluded the application of the participles as constituents of undeveloped clauses, which has already found detailed exposition in Ch. XX of my *Grammar of Late Modern English*.

The important use of the present participle as a constituent of the expanded (or progressive) form of verbs and of allied constructions with other copulas than *to be*, and with such words as *to lie*, *to sit* and *to stand*, will find adequate treatment in a chapter entirely devoted to this interesting subject.

Also the employment of the past participle to form the passive voice of verbs will be done full justice to in a separate chapter.

Participles in which the time-association is distinctly perceptible may be called verbal participles, those in which it is highly weakened or entirely obliterated may be styled adjectival participles.

(*To be continued.*)

H. POUTSMA.

Some Aspects of Lord Byron's Character and Poetry. II.

To fully explain Byron's liking for the pseudo-classicism of the 18th century would take up too much space. No doubt his juvenile associations had something to do with it. He had read Pope when a boy; his polished couplets were bound up with recollections of the happy days of his childhood. Then, again, his pride may partly account for his dislike of contemporary poetry. He found himself bracketed with poets who were his social inferiors and he possibly wanted to distinguish himself, more or less wittingly, by professing views and making literary experiments which widely differed from theirs. But it may be assumed that there were other and more creditable causes. Pseudo-classicism, although but a copy of a copy as Faguet says (*Chateaubriand*. "Its font des imitations d'imitations") yet contains some sparks of the divine fire which inspired the poets and orators, the architects and sculptors of ancient Greece and Rome. Byron was not a very profound classical scholar, but he carried away from Harrow and Cambridge an amount of classical learning which in our age and country would be accounted respectable. It helped in moulding his mind. His standard of literary excellence differed from the current conceptions of the Romantic school.

A single quotation may suffice. Byron wrote: "Pope is greater than Shakspeare or Milton. He is a Greek Temple with a Gothic Cathedral on one hand and a Turkish Mosque and all sorts of fantastic pagodas and conventicles about him. You may call Shakspeare and Milton pyramids, if you please, but I prefer the Temple of Theseus or the Parthenon to a mountain of brickwork".

To prefer Pope's poetry to Shakespeare's is an error of literary judgment or of "taste," of which a schoolboy even would not be guilty at the present day. Shakespeare's profound and extensive knowledge of the human heart and of the springs of human action, the strength of his imagination, the high "poetical" quality of various passages, his comprehensive culture and his finished craftsmanship entitle him to be ranked among the five or six master minds of modern history. Compared with him Pope is but a shrewd though narrow-minded writer of versified commonplaces. Yet there is a

quality in his highly polished couplets, terse, clear and faultless, a quality which, however remotely, reminds us of the authors of classical antiquity. Their characteristics have been frequently summed up in popular treatises. Their masterpieces are distinguished by a sublime harmony of structure and a refined and hidden sense of proportion; a simplicity and lucidity of diction; an imagination chastened and completely controlled. These qualities are rarely met with in modern literary products. Perhaps it is not too bold to assert that all modern poetry is more or less romantic. Now all romantic poetry with its undoubted charms: its delicacy, studied intricacy, invention, rich colouring, pleasing music, contains an element of what is best though somewhat crudely called childishness. Its primitive delight in a riotous fancy, in sounding words and phrases (R. L. Stevenson has pointed out that even Shakespeare was addicted to verbosity), its cult of a spurious supernaturalism, its love of gorgeous ornament cannot fail to trouble and cloud the ripper and more cultured mind. We require a more dignified, a purer, a simpler art. Poetry in the true sense of the word is wisdom made beautiful. The true poet is a seer and discrimination is his paramount gift: he knows what is eternal and valuable and what is transient and vain in life. He dwells serene in the high places of the world. His outlook is one of "blitheness and repose."

The problem that faced Byron was that of the old quarrel between the Ancients and Moderns which agitated all the intellects of France and most of those of England during the 17th and 18th centuries, though nobody at that time seems to have been aware of the real points at issue. "The 'Grecian drama' said De Quincey, 'breathes from the world of sculpture, 'the English drama from the world of painting. What we read in sculpture 'is not absolute death, but still less is it the fulness of life. We read there 'the abstraction of a life that reposes, the sublimity of a life that aspires, 'the solemnity of a life that is thrown to an infinite distance; sleep of a 'place sequestered, solemn, liberated from the bonds of space and time. 'It affects us profoundly, but not by agitation'. The quotation is worth noticing. The aim of Greek art as well as of Greek literature is not, at least not in the first place, 'to hold, as it were, the mirror up to Nature'. It is essentially transcendental and purposes to create an ideal world of ideal men and women. Another quotation may serve to make this rather vague phrase clearer. It is taken from Devrient's *Geschichte der deutschen Schauspiel-Kunst* (cited in G. H. Lewis's *Life of Goethe*): "The Weimar 'School, although it demanded of the artist to produce something resembling 'nature, nevertheless set up a new standard of nobleness and beauty, by 'which every phenomenon in the region of art was to be tested. The 'tendency hitherto dominant had by no means neglected the beautiful, but 'it had sought only a *beautiful reality* — now, with subtle distinction, *beautiful truth* was demanded from it. Hitherto *living nature* had served as the 'standard, now an *enlightened taste* was to be the rule. The actors were 'to disaccustom themselves to the native German manner, and find a freer, 'a more universal conception; they were to raise themselves out of the 'narrow limits of the special, of the individual, to the contemplation of the 'general, of the Ideal".

It is precisely this love of the Ideal, which is the concealed motive of all great art and of all reform in real life. The whole world is clearly, though extremely slowly, moving to a common goal: that of the Ideal realized on earth. The function of true art is to picture that Ideal; but eventually

the picture will be superseded by reality perfected. Classic art came up far closer to the Ideal than Romanticism ever did. Byron must have felt this and with the characteristic perversity of his "beautiful and blighted" soul, seized upon the garb rather than upon the essentials of the ancients.

There is considerable justice in the charge that Byron drew only a single type of manhood. The Giaour reappears in numerous disguises: passionate and criminal, fiercely proud, lonely, courageous, darkly brooding. There is a touch of the occult about him, as in the line

Though bent on earth thine evil eye,
As meteor-like thou glidest by.

And as we study his deeper character, not as drawn by the poet, but as dimly discerned by some higher mental faculty, we recognize an imaginative being that haunts the world's art in a hundred elusive shapes. It is Sin, Evil, Night, Melancholy. It is Lucifer or Lilith; or more modestly: die Lorelei and la belle Dame sans Merci. A mystic symbol, fallen angel, water-sprite, a magic Eastern princess-bride of antiquity, a fairy-woman of medieval ballad, of surpassing charms and deep guile, remote, sad and incomprehensible, a lost spirit still beautiful, alluring and leading to destruction. And as we try to divest it of its manifold romantic wrappings — we seem to see some marble Aphrodite before us, melting into rosy and palpitating life. Under yet closer scrutiny we catch a glimpse of a presence still more sublime and recognize our inmost Self.

FRITS HOPMAN.

Notes and News.

Utrecht University. Miss M. van Neck, who has represented Utrecht University on the staff of both *The Student's Monthly* and *English Studies* from the time when the former was started, has resigned her correspondentship. Though her name has not often appeared in our pages, she has deserved well of our periodical. It is largely owing to her that Utrecht has always taken a lively interest in it, second to no other University, not even the *Student's* original *Alma Mater*.

Miss A. A. Klaar, 36 Voorstraat, Utrecht, has kindly taken over her function.

Questions. Our translation of *bonboekje* = *bonbook for foodstuffs* has been criticized by two correspondents. One affirms that *ration card* is the usual word, another, but recently returned from England, assures us that nobody used any other word to her but *ration book*. We thank our correspondents for their remarks, and take this opportunity to draw our readers' attention to this section of E. S., which has received but little notice up to the present. *In future all questions on literature, modern English, historical grammar, history, institutions, etc. will be submitted to authorities on these subjects before insertion.* We hope that this will induce many students to become regular contributors to *Questions* — and to *Answers* as well.

Books. Wanted: Immanuel Schmidt, *Grammatik der englischen Sprache*. Apply to L. J. Guittart, 11 Vrieseplein, Dordrecht.

Translation.

An unpleasant visit.

1. Oh, Lord, help us! I awoke with a start and sat up straight in my bed.
2. What could this hubbub mean so early in the morning?
3. It came from the kitchen, that I heard at once.
4. It seemed as if people were pulling down the whole place: I distinctly heard the noise of bumping and falling chairs, the clatter of broken crockery on the floor and above it the screaming of the frightened maid-servant.
5. All at once the whole house was in commotion.
6. Father rushed downstairs and I followed him half-dressed, when just at the moment the kitchendoor shut with a bang behind Kate, who, trembling and as white as the wall, fled into the passage.
7. "But, my dear girl, what's up here?" he asked, opening the door again, "is there a fire?"
8. "Oh no, sir," stammered the frightened girl, "don't go in there, for heaven's sake, don't," but when father did step in and set straight a fallen chair over which he had nearly stumbled, Kate seemed to take her courage in both hands and panting, her face expressing the liveliest horror, she stuttered, pointing to the stove: "There it is, sir, oh, under the range."
9. "But what is there, what?" said father, getting angry and at length she gasped: "A rat, sir, a big black rat."
10. On hearing the word "rat" mother and Jane likewise ran away in a fright, only father, Bill, Poll and I had the pluck to stay.
11. Now began a hunt to the death to start the terrible monster from its hiding-place.
12. My brother who wanted to show his bravery took off both his shoes and taking them up as weapons he lay down flat on the floor and looked under every piece of furniture.
13. "Just pull away the range!" said father, and, having seized the poker, he was ready to deal the rat a smart rap on the snout as soon as it should appear.
14. On the other side Bill kept watch but at the very moment when he stooped to have another close look, something jumped over his head and had immediately vanished, nobody knew where.
15. Poll and I were seized with fright and would have liked to run away if curiosity as to the issue of the comedy had not detained us.
16. We climbed on a chair and with beating hearts awaited the further course of events.
17. "Kate, just run for Fiks from next-door," Bill cried to the maid-servant who was still standing in the passage and could enjoy the rat-hunt through the key-hole.
18. Some moments later Kate came back, and let Fiks in.
19. He sniffed the air in all directions, then, barking and snarling furiously, he rushed to the corner where the cupboard stood.
20. So the animal must hide there and indeed, when the cupboard had been pushed aside a little, the rat appeared and squeaking anxiously, fled, passing right under my chair.
21. But Fiks was too quick for it.
22. With a few smart gnaws and bites of his sharp teeth he had soon killed the rat and then looked triumphantly round.

23. "Yes, old fellow, you'll get a nice biscuit," said Bill, stroking his head.
24. Not until we had assured Kate that the animal was now really dead and could hurt nobody any more, did she come to 'have a short, a very short look at the visitor who had given her such a terrible turn.

Observations. 1. When used in addressing persons or things the vocative "O" is printed with a capital and without any point following it; e. g. "O mighty Caesar! dost thou lie so low". Similarly, "O Lord", "O God," "O sir". But when not used in the vocative, the spelling should be "Oh," and separated from what follows by a punctuating mark. (Rules for Compositors and Readers at the University Press, Oxford, p. 40.)

2. Other words for "kabaal": "hullabaloo", "uproar", "din". "Din" is always a confused noise.

3. It proceeded from the kitchen. The rousing din that proceeded from the open windows (Pearson's Magazine Dec. 1908, p. 680).

4. "Shard" (= Sherd) is archaic according to the Concise Oxford Dictionary; Murrāy, however, does not say so, though the entry "potsherd" reads: "now somewhat archaic". He hurled the shard at the hatter (Strand Magazine Dec. 1908 p. 721). The broken pieces of glass fell out (Id. Oct. 1907). Synonyms of "scream": "yell", "shriek," "Shriek" applies especially to a thin sound, higher than a yell, hence "shriek" is often associated with the shrill cries of a woman. It is only in the extremest case that a man will shriek.

5. The rule that "all the house", "all the town" must be used to refer to the inhabitants is not based on usage: The whole house was down with influenza (Oxford Dictionary). Similarly with "town": The whole town must know this (Andrew Lang "Blue Fairy Book"). See Poutsma II 1. b. p. 1024. "Panic" is too strong.

6. "I behind him". Here a verb of motion is suppressed, a practice which is no longer customary in English except in standing phrases e. g. "Murder will out". The construction occurs in Dickens's *Christmas Carol*: "He after her; but she dodges and escapes him". See Poutsma, I, 748. "Shut upon Kate" is right. "As white as a sheet".

7. "Asked he": inversion is not the rule here. In direct quotations the regular order subject + verb, is *almost* invariable when the subject is a personal pronoun (Kruisinga, Handbook II § 827).

8. Father walked in *all the* same. Set upright, set up. "Stumble on" (across) is not correct, as it has the special meaning of "come accidentally across": He was fortunate in stumbling across a fairly good situation (Strand Magazine Dec. 1910 p. 734). "Pointing at the stove" is good. "Her face all horror". A *furnace* is not a cooking apparatus. Cf. "blast-furnace" = Du "hoogoven".

9. "She faltered out" is right. "She came out with it" conveys a different meaning (to bring out, to publish, utter, give vent to): You come out with perfectly revolting things at times. Mr. Winkle came out with jokes which are very well known in town (Dickens "Pickwick Papers"). At last — at length. In the former expression, obstacles or obstructions are the causes of delay; in the latter, the nature of the thing to be done, or the amount of labour expended upon it, causes it to occupy a long space of time. He who has had many difficulties to encounter accomplishes his end at last; what takes a long time to do is done at length. (Graham on English Synonyms p. 403.)

10. Had the courage to remain.

11. A hunt (war) to the death. It was war to the knife between them. (Richard Whiteing, "Yellow Van", p. 222.) Life-and-death struggle.

12. "Brother" is not used as a form of address, or as a "proper name" like "aunt", "uncle", "father", "child", "teacher", "nurse". "Boy" is not appropriate either, as it only refers to young children. Lay down at (his) full length.

13. "Muzzle" is right: The mouse washed her little *muzzle* with her paws (Strand Magazine Oct. 1917 p. 395).

14. "Had vanished in a jiffy": Slang! "In hot haste" does not fit in here.

15. "Were nearly startled out of our senses" is right. "Would fain have run away".

16. "Awaited further developments", "waited to see what would happen next."

17. An English equivalent for the name "Fiks" could not be found, but this is no reason for substituting the name "Snap". "Rat-hunt" on the analogy of "elephant-hunt", "tiger-hunt".

19. "Sniff in the air" is given by Craigie (Oxford Dictionary); as a rule, however, there is no adverb.

20. "Beast" is the name given to the larger quadrupeds (Günther).

22. "He had soon accounted for the rat". (Sporting phrase.) See "Vanity Fair", II, XX: The persecuted animals bolted above ground: the terrier accounted for one, the keeper for another.

23. "Cake" for "koekje" is wrong.

Good translations were received from A. H., Flushing, G. F. M., Amsterdam, J. C., The Hague and S. R., Arnhem. Translations of the following text should be sent to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before December 1. Envelopes to be marked "Translation."

De laatste les.

1. Ik was dien morgen veel te laat klaar, om tijdig op school te zijn en ik was al bang, dat ik een standje zou krijgen, te meer, daar mijnheer Hamel ons gezegd had, dat hij ons over de deelwoorden zou vragen en ik er geen woord van kende.

2. Een oogenblik dacht ik er over te spijbelen en het vrije veld in te trekken. 3. Het weer was zoo warm en helder. 4. Men hoorde de merels fluiten aan den boschrand en op de weide van Rippert de Pruisische soldaten exerceren. 5. Dat trok mij heel wat meer aan dan de regels over de deelwoorden, maar ik had de kracht, de verleiding te ontkomen en liep heel vlug naar school.

6. Toen ik de *Mairie* voorbij ging, zag ik een groepje menschen bij het aanplakbord staan. 7. Daar waren sinds twee jaren alle slechte tijdingen vandaan gekomen en zonder te blijven staan dacht ik: „Wat zou er nu weer zijn?" 8. Smit Wachter riep mij achterna, terwijl ik het plein over holde: „Haast je maar niet zoo, ventje, je zult nog vroeg genoeg op school komen!" 9. Ik dacht, dat hij mij voor den gek hield en geheel buiten adem ging ik het binnenplaatsje van mijnheer Hamel op.

10. Gewoonlijk heerschte er een onbeschrijflijk lawaai in het schoollokaal, eer de lessen begonnen, zoodat men op straat duidelijk het leven kon hooren: lessenaars werden geopend en dichtgeklapt, lessen door allen tegelijk hardop opgezegd, terwijl zij zich de ooren toestopten om ze beter te kunnen leeren en de groote liniaal van den meester tikte op de tafel onder het gebiedend: „stilte daar!" 11. Ik hoopte op die wanorde om ongemerkt mijn plaats te bereiken, maar juist dien dag was alles zoo rustig of het Zondagmorgen was. 12. Door het open raam zag ik mijn schoolkameraden reeds op hun plaats zitten en mijnheer Hamel heen en weer wandelen, met zijn verschrikkelijke liniaal onder den arm. 13. Ik moest de deur openen en midden in die groote stilte binnenkomen. 14. Het was geen wonder, dat ik een kleur kreeg en bang was.

15. Welnu, er gebeurde niets. 16. Mijnheer Hamel keek mij niet boos aan en zei zeer vriendelijk: „Ga gauw zitten, Franz, wij wilden al zonder jou beginnen."

17. Ik stapte over de bank heen en zette mij dadelijk voor mijn lessenaar. 18. Toen eerst, nadat ik wat van mijn schrik bekomen was, bemerkte ik, dat onze meester zijn zwart geborduurd kalotje, mooie groene jas en geplisseerde jabot droeg, die hij alleen aandeed, wanneer er schoolbezoek of prijsuitdeeling was. 19. De geheele klas had ook iets ongewoons en plechtigs. 20. Doch wat mij het meest verbaasde was, dat ik achterin

de klas, op de banken, die gewoonlijk leeg stonden, menschen uit het dorp, stil en rustig zooals wij, zag zitten: de oude Hauser met zijn driekanten steek, de vroegere burge-meester, de oude brievenbesteller en anderen. 21. Allen kekep treurig; en de oude Hauser had een oud a-b-c boekje meegebracht, dat hij opengeslagen op de knieën hield en zijn bril met de groote glazen daar overheen.

22. Terwijl ik met verwondering zat toe te kijken, had mijnheer Hamel in zijn kathedraal plaats genomen en zeide op denzelfden ernstigen en vriendelijken toon, waarop hij mij had toegesproken: „Kinderen, het is de laatste maal, dat ik jullie les geef. 23. Uit Berlijn is ons aangezegd, dat voortaan alleen de Deutsche taal op de scholen in Elzas-Lotharingen mag onderwezen worden.... de nieuwe onderwijzer komt morgen. 24. Vandaag krijg jullie je laatste les in het Fransch. 25. Ik verzoek jullie goed te willen opletten”.

Reviews.

AIMS AND METHODS IN THE TEACHING OF ENGLISH by ARNOLD SMITH. 2/ net.
(*Handbooks in the Art of Teaching*, publ. by Constable.)

The above-mentioned work, dealing as it does with the teaching of English in England, does not treat the subject from the foreign language teacher's point of view. However, its intrinsic interest is such, that I have no hesitation in bringing it under the notice of the readers of this periodical, whatever class they may belong to. From the nature of the subject the student of English philology in its wider sense can hardly fail to be interested in the book, especially as it is written with the enthusiasm and suggestive force that are Mr. Smith's own. No more will the teacher of Dutch do well to ignore a work from which he may draw fresh inspiration, when he finds what his colleague across the Channel achieves along lines, which, I believe, are very different from those generally followed. And here we touch upon some of the chief characteristics of Mr. Smith's book, namely the originality and novel freshness of the methods of teaching he sets forth therein, as well as the sanguine spirit it breathes throughout.

There are in the main two sides to the book. First and foremost it is a record of actual teaching experiences, an exposition of novel methods of teaching language and literature, as applied by the author himself. This is the practical side. But at the same time the writer expounds his views and these constitute the theoretic or philosophic basis, on which the work is made to rest, and which is not less important than the practical part.

The wealth of matter dealt with makes it difficult to give a good survey of the work; I shall therefore have to select rather than summarize. Considering these restrictions little need be said of the *Aims* of the teaching of English, to which only one out of the 6 chapters is specially devoted. In this chapter some of the subjects that come in for discussion are such as the problem of the ethical value of taste, and the training of judgment. Chapter II deals with *the Dramatic Method of Teaching*. The author opens with general considerations; not content, however, with merely theorizing on the advantages of this method he proceeds to describe to us the various ways in which he works it: how he gets a class of pupils to dramatize e. g. historical events. (Just think of the indirect advantage of making history a living reality to them!) Eventually a poem in blank verse, after being dramatized through the joint efforts of all the pupils, may be acted by them. When in this way hundreds of lines of blank verse have been committed to memory — with ever so much more pleasure and less pains than when it is imposed as mere task-work — the pupils may be induced

to try their hand at writing blank verse themselves. That this is by no means impossible is proved by the specimens Mr. Smith gives us.

It is difficult to resist the temptation of dwelling on the subject of 'dramatization', especially as it is an integral part of the author's system, and a few remarks will not suffice to show the relation it bears to the rest of his teaching. After what has been said, however, the reader will not receive too severe a shock of surprise, when presently Mr. Smith's scholars turn poets.

The following chapters, III, IV, and V, treat of the *Study of Literature* at school, the *Drama* being discussed first. Again we are surprised at what this teacher is evidently capable of doing with pupils not older (at this stage) than 13. Thus the statement, that boys of this age should be made to understand a theoretic discussion of dramatic construction, may seem debatable. But why be unbelieving? Mr. Smith manages it, as he manages many other things that may seem impossible, and which, no doubt, are impossible to teachers less gifted and less enthusiastic than this delightful idealist.

It should not be inferred from the above remark on dramatic technique, that the author is of the type whose highest literary ambition it is to dissect a work of art, and then present this labour to unsuspecting youngsters as the true study of literature. Far from it. Literature should in the first place appeal to the heart, and, speaking of the teacher's qualifications, Mr. Smith says: "He may not be a deep student in the scholarly sense, but he must at least be a passionate lover of his subject," and a man of taste.

After a discussion of the *Approach to Shakespeare*, a particular play is selected for consideration, namely 'As you like it.' An essential feature is that the pupils themselves make an acting version of the play and eventually produce it in costume. The advantage of the manner of proceeding the author describes is that the pupils get a thorough grasp of the plot and come to realize the characters far more vividly than would be possible otherwise.

His discussion of the *Study of Poetry* (Ch. IV) is also fraught with interest. Mr. Smith boldly strikes out new paths, when he sets himself to teach his pupils to write verse themselves, arguing that this will conduce to a fuller appreciation of poetry. Let not sceptics pooh-pooh the notion, but let them read for themselves what the author has to say on this head, and give due consideration to his psychological explanation (p. 160 ff.) of the (alleged) phenomenon, that children, (provided they be not wrongly guided,) not only *can*, but, naturally *will* produce poetry, real poetry, and of a kind too, of which adults are no longer capable (p. 158). And if these critics should still refuse to be convinced, let them turn to the fragments of juvenile poetry, which are cited in proof of the assertion. From the various beginnings of a poem on a Cloud I may quote:

It was a beautiful Summer's day,
And as I lazily, lazily lay
I saw upon the azure sky
A little cloud come sailing by.

And one of the endings runs as follows:

O take me with you, lovely cloud,
To soar up in the sky,
To traverse lands and oceans wide
Can I not with you fly?

I must silently pass over a great deal of equally interesting matter, and which may be more acceptable to those among us, who are apt to be scared by such revolutionary views as the one propounded just now. I may just mention the author's illuminating discussion of the *Comparative Method* of studying poetry, (illustrated e.g. by corresponding passages from Tennyson's *Morte d'Arthur* and Swinburne's *Atalanta in Calydon*) and his observations on the different methods of learning poetry by heart, which are based on scientific experiment.

The chapter on the *Study of Prose* is as thorough as the rest. A complete scheme of study is mapped out, covering a five years' course. In it we find, among other things, Suggestions for the Study of Malory and a complete Scheme of Lessons on the Coverley Papers, besides many more things that positively make our mouths water; and the hapless individual whose lot it is to teach the literature of a *foreign* language cannot help feeling jealous of those fortunate beings, to wit his British colleagues, as well as those of his compatriots that teach the literature of their mother tongue, and who are consequently free from the impediments that hamper his own movements.

The concluding chapter (VI) deals with *Composition*. The introductory section on the nature of Composition is expanded into a notable essay setting forth the modern view of language and its bearing on the teaching of composition. In it stress is laid on the psychological aspect of language, and, in connexion with this, the 'affective' element in composition. Then Mr. Smith, who is never a mere theorist, proceeds to the practical side of his subject. A characteristic feature of his method is that "the basis of the work in the first stage will be *oral* composition, which preferably will take the *dramatic* form indicated in Chapter II." It will be noted, that this kind of composition is *communal*, which also affords the key to the explanation of the statement, previously made, as to the possibility of children producing true poetry. The author parallels the composition of juvenile poetry with the corresponding process in the making of the Ballad; for, was not the ballad the product of the community rather than that of individual poets, at a time, too, in the history of the race, that might be called its childhood? Various other types of composition are subsequently treated, as well as methods of correcting composition, where very practical suggestions are made, as is the case throughout this book.

In spite of the comprehensiveness of the subject it will be difficult to think of an aspect that Mr. Smith has omitted to consider, and on nearly every topic he discusses he has some excellent remark excellently put. His views are often original, his treatment is stimulating, the tone sanguine and enthusiastic; and albeit the *foreign* language teacher may not be able to put into practice Mr. Smith's alluring methods, yet he may take many a hint from them, and, above all, the work will kindle in him renewed enthusiasm and inspire him with fresh zeal. Its perusal cannot therefore be too warmly recommended to every student of English language and literature, as well as to all those interested in the teaching of language and literature in general.

Steenwijk, May 1919.

C. J. VAN DER WEY.

After writing the above I was enabled to make the acquaintance of one of the *Perse Play Books*¹⁾ which fully corroborates some of Mr. Smith's boldest statements. The Editor, Mr. Caldwell Cook, assures us that the specimens given are by no means a selection of poems carefully picked from a mass of rubbish, and I am confident they will hardly fail to win over even the most obdurate sceptic in the matter of boy poetry.

The Introduction, in which he tells us many interesting things about the genesis of the poems (done by boys under the age of adolescence) is eminently readable, but what will chiefly make the little volume a cherished possession is the poems themselves. In connexion with what has been said about 'communal composition', it is to be noted that the *Perse* poems (altho' in a sense they are class work) are most of them written by the boys individually, occasionally by two together.

As a regular description of the methods of teaching verse composition Mr. Smith's account is more illuminative than Mr. Caldwell Cook's introductory essay, rich as it is in poetic effusions.

July 1919.

C. W.

1) W. Heffer & Sons Ltd, Cambridge. 1912. 1/6 net

KRAMERS' NIEUW ENGELSCH WOORDENBOEK, bewerkt door Dr. F. P. H. PRICK VAN WELY. II, Nederlandsch-Engelsch, 8^e druk, 995 p.p. G. B. van Goor Zonen, Gouda. f 3.25. Vols. I and II f 4.75.

Mr. Prick van Wely has done a real public service by practically rewriting *Kramers' Engelsch Woordenboek*, and all those who wish to secure a thoroughly reliable dictionary will do well to order this splendid volume at once. The great advantage of it lies in the judicious arrangement of the various senses of the words; the distinction of meanings has been one of the points most carefully attended to. The various acceptations are specified, and *explicit directions added* for the choice of the right word in translating Dutch into English.

Compare e.g. the treatment of the entry "Gezicht" with that adopted by any other lexicographer:

Gezicht o 1 (gezichtsvermogen) sight, eye-sight; 2 (aangezicht) face, *dichterlijk en hoogere stijl*: visage; 3 (gezichtsuitdrukking) looks, countenance, mien; 4 (het geziene) view, sight, spectacle; 5 (visioen) vision, apparition. Next come renderings of: Hij is scherp van gezicht; hou je gezicht! gezichten trekken; bij het gezicht van; in het gezicht van; in het gezicht der kust; in het gezicht komen; in het gezicht krijgen; op het gezicht van; op het eerste gezicht; iemand op zijn gezicht geven; op zijn gezicht krijgen; uit het gezicht verdwijnen; hij is zijn vader uit het gezicht gesneden; uit het gezicht verliezen; uit het gezicht zijn.

Of course, there are imperfections, how could it be otherwise? N. W. S. is not "Nederlandsche *Wettelijke* Schuld", but *werkelijke*. Why translate A. P. by "Amsterdam Watermark", but H. W. = Hoog Water? No doubt these abbreviations are useful for foreigners, but why not be consistent? Similarly "Nederlands Oversea Trust" at p. 506 and "arithmetics" (p. 141) must be errors on the part of the printer. On p. 57 we find "check" instead of "cheque". It is a pity that the work does not lend itself better to the requirements of commercial students. Business terms and phrases do not

always receive their due, witness the entries on "assignatie", "balans", (no distinction is made between "balance" and "balance-sheet"), "directie" ("management" is far more usual than "direction"), "kan", ("can" is impossible here), "korting" (no attempt has been made to make clear the difference between "discount", "allowance" and "rebate"), "leveren" (deliver = afleveren), "stukgoederen" (piece-goods = goederen aan het stuk). What is the use of such a stiff formula as "yours obediently" ("uw dienstwillige dienaar")? There should have been an entry on "hoogachten": hoogachtend = yours truly, yours faithfully. For "mandeflesch" we find "wicker bottle", which is somewhat ambiguous (veldflesch); "demijohn" seems more appropriate. It should not be forgotten that in the words of Dr. van der Gaaf "Commercial English is as much a special stratum of the language as colloquial or as literary English".

Nor is the dictionary entirely free from roundabout translations. "Duurte-toeslag" e. g. is rendered by "extra allowance for dear living". Three words too many! "War-allowance", "war-bonus" may be found in any English newspaper. "Knakworst" again is translated by "small German sausage", instead of by "Cambridge sausage". In the same way "hondenwagen" should be translated not by "cart drawn by dogs", but by "dog-cart", which has a double meaning in English (Oxford Dictionary). It is true "hondenwagens" are never seen in England, it being illegal to harness dogs or to employ them for haulage purposes, as is done in our country and in Belgium.

Strange to say, Dr. Prick van Wely has translated "vreemde snoeshaan" by "foreign bloke", which is reminiscent of Morrison's "Tales of Mean Streets", and "bloedneus" by "ensanguined nose", which reminds us of Samuel Johnson's ponderous style. Whether "met leede oogen aanzien" conveys the same idea as "to view with envious eyes" is open to question. Is Dutch "staande hond" "pointer"? Dutch sportsmen call a dog of German breed with a docked tail "staande hond".

But let us not continue in this strain of criticism. Who that has not been irritated by that subordination of the Dutch-English to the English-Dutch part which is to be found in our best dictionaries, does not welcome the appearance of Kramers' "Hollandsch-Engelsch Woordenboek"? In the matter of type, clearness of arrangement and above all, accuracy, this new edition is a marked improvement on its predecessors, and well worth having.

Rotterdam, May 1919.

P. J. H. O. SCHUT.

A HANDBOOK OF PRESENT-DAY ENGLISH by E. KRUISINGA. Vol. I (Engl. Sounds). 3rd Edition. Utrecht, Kemink & Zoon, 1919. Sewed f 3.25, cloth f 3.90.

The previous editions of Dr. Kruisinga's excellent Handbook are no doubt already known to most readers of "English Studies"; and they will as a matter of course procure the new edition of the volume on phonetics (in which numerous additions and improvements have been made). I am, however, glad to have an opportunity of giving a short account of the work, so as to bring it to the notice of those not yet familiar with it. And I should like to say at once that it is a book to be strongly recommended to foreign learners of English, and that it contains incidentally much that is of interest to English people themselves.

The book consists of three parts: Part I (62 pages) deals with general phonetic theory, Part II (37 pages) deals with the phonetics of English, and

Part III (156 pages) is devoted to the relations between English pronunciation and conventional orthography.

Parts I and II are specially notable for the full treatment of the synthesis of sounds. In the sections on synthesis are found valuable discussions of all the subjects relating to sounds in combination — glides, syllables, stress, length, assimilation — with one exception, intonation, which hardly receives the attention it deserves. The sections on analysis are excellent as far as they go. But I cannot help wishing that analysis had been dealt with somewhat more generously — there are only 9 pages on analysis to 28 on synthesis in Part II. In particular, I think a good deal more might have been said about the difficulties experienced by foreigners in learning the English vowels, and the methods by which the difficulties may be surmounted.

Part III contains a fairly complete account of the various ways in which the letters of current orthography are pronounced, and a pronouncing vocabulary of difficult words and proper names is appended. All of which is most useful to the student of English. I think a future edition would be improved by the addition of a few phonetic texts, if only to illustrate the use of strong and weak forms of words. Also it would be instructive if a phonetic transcription of a bad Dutch mispronunciation of English could be included for comparison.

By the way, it is enough to set the most conservative Englishman thinking, when he finds more than half a book of this nature devoted to the explanation of the relations between orthography and sounds. What a commentary on the iniquity of our present spelling! If our spelling were made rational, I suppose about 150 pages of this book would not be wanted. One wonders if the time saved to every foreign learner of English by such a reform would be in proportion to the space that would be saved in this book. It would not surprise me.

University College, London,
1st Aug., 1919.

DANIEL JONES.

One of Our Aviaries.

The Monthly Chapbook No. 1, Vol. 1, July 1919: 23 New Poems by Contemporary Poets. — Published by The Poetry Bookshop, 35 Devonshire Street, Theobalds Road, London, W. C. 1. Price One Shilling Net.

Is it right, O Muses, that I should presume to sit in judgment? Right, that I should come the J. P. over your votaries? Now that I am about to be Sir Oracle, why do those proud words of Keats keep ringing in my ears: "I shall ever consider the public as debtors to me for verses, not myself to them for admiration, which I can do without"? Must the public — or a poor reviewer — always be grateful for any verses which a poet, be he 'major' or 'minor', poetaster, rimer, rhymester or versifier, is pleased to fling at the gentle reader's head? And even a 'major' poet may sometimes be in a frame of mind — due to sunstroke, neuralgia, a tailor's bill, or an ill-cooked dinner — when he cannot be held to be a responsible agent, when even suicide would by a well-meaning coroner be put down to temporary insanity, — let alone the perpetration of a poem

The dusky king of Malabar
Is chief of Eastern potentates;
Yet he wears no clothes, except
The jewels that decency dictates.

A thousand Malabaric wives
Roam beneath green-crested palms;
Revel in the vileness
That Bishop Heber psalms

The writer — Captain Osbert Sitwell, of whom I have read far better stuff — calls this sort of thing a Nursery Rhyme. He doth the nursery rhyme proper a grievous wrong. Such a thing may be pure nonsense and entirely devoid of poetry, its words and lines may have been handled, maltreated and maimed in the most Procrustean manner, — but its rhythm is always faultless, perfect, unimpeachable, as Alfred Noyes knew when he based an ambitious effort of his on *Hey! diddle, diddle, the cat and the fiddle, the cow jumped over the moon*

There may be literary giants in the earth in these latter days, but there certainly are cliques. There is the 'Galloway Kyle' clique, and the 'Harold Monro' clique, and the 'coterie' and never mind. Each clique strives, or affects, to ignore the other, though sometimes there are desertions from one camp which prove dubious acquisitions elsewhere. This year an anthology was brought out¹⁾ purporting to be 'thoroughly representative of the finest, most expressive, contemporary English verse', a book of 234 pages in which neither Lascelles Abercrombie nor Ralph Hodgson, neither J. C. Squire nor Siegfried Sassoon — *j'en passe, et des meilleurs* — had been given as much as a single page between them.

Is talent, genuine poetical talent, as profuse as this, even in England? Is there anything in this *chapbook* that overwhelms us, rendering us speechless upon our Darien peaks?²⁾ Among three and twenty poems by three and twenty authors — three and twenty blackbirds baked in a pie — what is there that grips our souls and, by the finality of its form, satisfies our aesthetic cravings?

Do not let us be unreasonable. We certainly get our shilling's worth, though the reader must *seek*, the best loaves — contrary to the time-honoured Dutch maxim — *not* having been put in the shopwindow by that artful window-dresser named Harold Monro. Personally I would single out for great praise Sturge Moore's Shakespearian sonnet *On Shakespeare's Sonnets*, Walter de la Mare's *To Lucy*, Siegfried Sassoon's *The Portrait*, F. S. Flint's *Coastline* — he has captured from his beloved French poets the rare art of being 'tight'³⁾ in vers libre, producing the effect of *stanzas* without writing them. Then there are the pleasing, Elizabethan effects of Robert Nichols's *Madrigal of the Loving Kindness of Love*, the *Triumphal Ode* in which Douglas Goldring tickles the noses of his contemporaries with both straws and broomsticks

Here's sly Monro with Chapbook under arm,
And fair aspirants round him in a swarm.

.
Now come the veterans of Victorian years —
Kipling in khaki, Binyon in tears.
Here Yeats, with eyes distraught, and tangled hair,
Moans the lost vogue of Deirdre, in Mayfair;
And aged Moore, detached, a little bored,
Tells doubtful tales to Mrs. Humphrey Ward.

There is the inexorable horror of William Davies's *Rat*; *The Circus*, by Rodney Pasley, reminiscent of Ralph Hodgson and Sully Prudhomme. Then there are some interesting 'experiments', notably those by W. P. R. Kerr and Harold Monro. And there are likewise some which are not quite so interesting, being of the nature of hoaxes. One I mentioned already, I even quoted from it. The others shall be nameless here. But I cannot help signaling number one and number eighteen as decided failures, especially the latter. It is called *Driving Sheep*, by Rose Macaulay, but a more unruly flock of words with a more incompetent shepherdess have seldom met my eyes on British pasture-grounds.

I understand this number has already been reprinted three times, which goes to prove that not only is there still a public that cares for poetry, but that Harold Monro of the Poetry Bookshop has, in compiling it, performed a skilful editorial feat. I shall look forward with interest to further anthologies, hoping meanwhile that real achievements in them will outnumber and outweigh mere experiments. On this occasion the balance may be considered even.

WILLEM VAN DOORN.

¹⁾ The Malory Versebook, compiled by Editha Jenkinson. — Erskine Macdonald.

²⁾ I had that feeling last year on reading Squire's *Lily of Mahud*.

³⁾ There is nothing alcoholic implied here!

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POETRY, FICTION, DRAMA.

A Treasury of Seventeenth Century English Verse. From the death of Shakespeare to the Restoration (1616-1660). (Golden Treasury Series.) Chosen and edited by H. J. MAS-SINGHAM. Pott 8 vo. Macmillan. 3/6 net.

Time's Laughingstocks, Satires of Circumstance, Moments of Vision, and A Changed Man and Other Tales. By THOMAS HARDY. Pocket Edition. Macmillan. Cloth, 3/6 net; leather, 5/— net each.

Messrs. Macmillan's Pocket Edition of Mr. Thomas Hardy's works has hitherto been incomplete in that it has not included the above volumes, which are now being added.

Pink Roses. By GILBERT CANNAN. A Romance. Fisher Unwin. 8 vo. 7/6.

The Red One. By JACK LONDON. 248 pp. Miles & Boon. 6/— net.

Four of L.'s last stories, dated May & September 1916.

Jeremy. A novel, by HUGH WALPOLE. Cassell, 7/— net.

The Secret City. A novel of Russian life. By HUGH WALPOLE. Thirteenth thousand. Crown 8 vo. Macmillan. 7/6 net.

In the Name of Time. A Tragedy. By MICHAEL FIELD. The Poetry Bookshop. 4/— net.

LETTERS, CRITICISM, ESSAYS.

Samuel Butler. Author of 'Erewhon' (1835-1902). A Memoir. By HENRY FESTING JONES. With 20 Illustrations including two facsimile letters. 2 vols. 8 vo. Macmillan. Price?

The Letters of Henry James. Edited by PERCY LUBBOCK. With two portraits. 2 vols. 8 vo. Macmillan. (November.)

This selection from the correspondence of Henry James comprises more than 400 of his letters, ranging from 1869 to 1915. The task of the editor has been confined to a short general introduction, a periodic summary of events, and occasional notes explanatory of the letters themselves.

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Studies in Anglo-Scandinavian literary relations. By H. G. WRIGHT. 8 vo. Bangor, Jarvis & Foster. 10/— net.

Some Recent Studies on English Prosody. By GEORGE SAINTSBURY. Read before the British Academy on May 28. 11 pp. Milford. 1/6 net.

William Blake — the Man. By CHARLES GARDNER. Dent. Price?

The Measures of the Poets. A new system of English Prosody. By M. A. BAYFIELD, M. A. 8 vo. pp. VIII + 112. Cambridge University. 5/— net.

Henry the Sixth. A Reprint of John Blacman's Memoir with translation and notes. By M. R. JAMES, Litt. D. 8 vo. pp. XVI + 60. Cambridge University Press. 5/— net.

LINGUISTICS.

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Twee Hollands-Engelse Parallelen in de Syntaxis. By J. KOOISTRA. (Reprint from *De Nieuwe Taalgids*, 1919, pp. 183—188.)

PARTICIPLES.

II.

Syntax.

The Present Participle in Detail.

19. The present participle of practically all verbs can be freely used attributively.

The following quotations are roughly divided into two groups, according to the degree of purity in which the participle contained in them expresses the verbal principle. Only in the last group has the alphabetical order been observed. For illustration of adjectival present participles see also 22.

- i. How silver-sweet sound lovers' tongues by night, / Like softest music to *attending* ears! SHAK., Rom. and Jul., II, 2, 166.

M. Charles Rivet, ... in an *arresting* study, entitled The Last of the Romanofs, sets forth many things that needed to be said. PUNCH, No. 4005, 240 a.

The Eclogues of Virgil and Odes of Horace are each inseparably allied in association with the sullen figure and monotonous recitation of some *blubbing* school-boy. SCOTT, Old Mort., Ch. I, 12.

They ... profess no great shame in their fathers having served in the *persecuting* squadrons. *ib.*, Ch. I, 22.

At this *affecting* appeal, Goodwin got up a little domestic tragedy of her own. DICK., PICKW., Ch. XVIII, 157.

Mr. Pott cast an *imploring* look at the innocent cause of the mischief. *ib.*, 158.

Mr. Tupman, with a *trembling* voice, read the letter. *ib.*, 160.

- ii. May is a fresh and *blooming* month. DICK., PICKW., Ch. XVI, 137.

One would imagine that all Europe, Asia and America had rushed in a body to see this *compelling* drama (sc. Salome by Oscar Wilde). LORD ALFRED DOUGLAS, OSC. WILDE and myself, Ch. XXVI, 301.

They disturb the peace of mind and happiness of some *confiding* female. DICK., PICKW., Ch. XVIII, 160.

You may be an unfortunate man, sir, or you may be a *designing* one. *ib.*, Ch. XX, 174.

It's ... a base conspiracy between these two *grasping* attorneys. *ib.*, Ch. XVIII, 161.

That was what the *knowing ones* call 'nuts' to Scrooge. *id.*, Christm. Car.,¹ I, 8.

As they say of a generous man, it is a pity he is not rich, we may say of Goldsmith, it is a pity he is not *knowing*. DOBSON, Life of Goldsmith, Ch. XII, 197.

It must have been of great service to you, in the course of your *rambling* life. DICK., PICKW., Ch. XVI, 138.

A *retreating* forehead and an equally *retreating* chin. AGN. AND EG. CASTLE, Diam. cut Paste, II, Ch. I, 139.

There was a very snug little party, consisting of Marie Lobbs and her cousin Kate, and three or four *romping*, good-humoured, rosy-cheeked girls. DICK., PICKW., Ch. XVII, 152.

Well, it's a pretty spot, ... and one meets some fine *strapping* fellows about too. G. ELIOT, Adam Bede, I, Ch. II, 11.

He has written a *taking* song. EDNA LYALL, Hardy Norseman, Ch. XII, 98.

"A modest, *understanding* sort of man", was Honor's mental verdict. MAUD DIVER, Captain Desmond, V.C., Ch. III, 25.

He look'd and found them *wanting*. TEN., Ger. and En., 934.

20. Obs. I. In the case of objective verbs the object is often absorbed in the participle through being vague or indistinct, thus rendering them subjective. Thus in many of the above quotations: *this affecting appeal, attending ears, this compelling drama, some confiding female, a designing man, grasping attorneys, a knowing man, a taking song, an understanding sort of man, etc.*

II. Sometimes the object is implied in the head-word.

What a prodigy in God's world is a *professing atheist*. MANNING, Sermon, Myst. Sin, I, 16^b. (= *a man who professes atheism*).

The Church is the visible community of *professing Christians* founded by our Lord for the propaganda of the Kingdom. D. S. CAIRNS, Chr. Mod. World, IV, 212^b.

Intending passengers should book early, as the company reserves to itself the right to cease issuing tickets at any time. Notice, GREAT WESTERN RAILWAY. (= *persons who intend to be passengers*.)

III. In the majority of cases the head-word of the attributive present participle is in the subjective relation to it. Thus in all the preceding quotations. Occasionally the relation is objective.

Tell him, from *his all-obeying breath* I hear / The doom of Egypt. SHAK., Ant. and Cleop., III, 13, 77 (= *his breath*, i.e. language, which all obey).

My gentle Caius, worthy Marcius, and / By *deed-achieving honour* newly named, — / What is it? — Coriolanus must I call thee? — id., Coriol., II, 1, 161. (= *honour achieved*, i.e. won, by deeds).

Let *his unrecalling crime* / Have time to wail the abusing of his time. id., Lucr., 993. (*his crime which cannot be recalled*, i.e. undone.)

That hand shall burn in never *quenching fire* / That staggers thus my person. id., Rich. II, 5, 109. (= *fire that will never be quenched*.)

Let me now conjure my kind, my condescending angel, to fix the day when I may rescue her from *undeserving persecution*. SHER., Riv., III, 3. (= *persecution which is undeserved*.)

IV. When used predicatively also adjectival present participles may govern a prepositional or non-prepositional object. The construction may be the same as that of the verb in the other applications, but not unfrequently is made to conform to that of synonymous adjectives. Thus we meet with (*un*)*becoming* and (*un*)*becoming to*.

i. You've raised an artificial soul and spirit in him, ma'am, *unbecoming* a person of his condition. DICK., Ol. Twist, Ch. VII, 73.

If Mrs. Nickleby took the apartments without the means of paying for them, it was very *unbecoming* a lady. id., Nich. Nick., Ch. III, 11^b.

ii. He was most strict in religious observances, .. much more .. than was *becoming to* his rank and age. MOTLEY, Rise, I, Ch. II, 76^a.

Sartorius assumes a jocose, rallying air, *unbecoming to* him under any circumstances. SHAW, Widowers' Houses, II, 36.

i. What canst thou expect, but that .. we deliver thee up to England, as *undeserving* our further protection. SCOTT, Mon., Ch. XXVI, 285.

ii. It sometimes happens that a person departs this life, who is really *deserving of* all the praises the stone-cutter carves over his bones. THACK., Van. Fair, I, Ch. I, 4.

Observe also the prepositional objects of the following participles corresponding to transitive verbs.

When at length they ran him to earth, he was *charming to* them, perfect in courtesy, and as kind as possible. FRANK HARRIS, Contemp. Portr., XVII, 300.

The proposal is *disturbing to* preconceived ideas. Westm. Gaz., No. 6329, 1^c.

The Allies are .. utterly *lacking in* sound revolutionary principles. Westm. Gaz., No. 7649, 1^b.

The following quotation affords a curious instance of a present participle forming a kind of compound with the reflexive pronoun that has the value of an adjective.

They looked so gay and *enjoying themselves*. EL. GLYN, Refl. of Ambr., I, Ch. IV, 52.

21. Present participles sometimes take the negating prefix *un*. Such formations are devoid of almost all verbal force, the negating *un* not being

¹⁾ MURRAY, s.v. *professing*.

used in connection with verbs. See also the quotations with *unbecoming* and *undeserving* in 20 Obs. IV.

His name must bring *unpleasing* recollections. SCOTT, *Old Mort.*, Ch. III, 34.

I must say it is very *unfeeling* of him to be running away from his poor little boy. JANE AUSTEN, *Pers.*, Ch. VII, 55.

There is nothing very *unforgiving* in that. *ib.*, Ch. XVIII, 177.

You are a female, and *unforgiving*. LYTTON, *My Novel*, VII, Ch. XI, 460.

People are so *extremely unthinking* about such a number of interesting things. EL. GLYN, *The Reason why*, Ch. XII, 109.

Missionaries have been as scurvily rewarded by our *unknowing* British Ministers of State as that other great body of public servants, the officers and men of the mercantile marine. *Westm. Gaz.*, No. 7595, 13 a.

22. Many also admit of being modified by the same intensives as are found with quality-expressing adjectives. Like the adjectival participles mentioned above (19), they are here arranged alphabetically:

(This), being only light, was *more alarming* than a dozen ghosts. DICK., *Christm. Car.*¹⁾ III, 58.

The movement on the western front during the last week is one of the *most arresting* in the war. *The Nation*, XX, 22, 721 a.

I'm a *very confiding* soul by nature. JEAN WEBSTER, *Daddy-Long-Legs*, 42.

Master Jervie is *very demanding*. *ib.*, 234.

The other (sc. grandfather) was an earl, who endowed him with the *most doting* mother in the world. THACK., *Pend.*, I, Ch. V, 55.

This is a *very entertaining* world. JEAN WEBSTER, *Daddy-Long-Legs*, 117.

She is *most forbidding*. EL. GLYN, *The Reason why*, Ch. XIV, 123.

He was told so by a companion .. one Tom Towers, a *very leading* genius. TROL., *The Warden*, Ch. X, 126.

After every outbreak of ill-humour this extraordinary pair became *more loving* than before. MAC., *Fred.*, (691 a).

But there are some delicious jam-sandwiches, ... which are *more quenching* than anything. BRADBY, *Dick*, Ch. XII, 128.

Grant that they are a little *less saving*; have they not greater temptations to and excuses for improvidence. ESCOTT, *England*, Ch. XII, 219.

A *too, too smiling* large man .. appearing with his wife, instantly deserts his wife and darts at Twemlow. DICK., *Our Mut. Friend*, I, Ch. II, 11.

They were all ready to pay attention to that *deucedly taking* niece of Rashleigh's. MRS. ALEXANDER, *For his Sake*, II, Ch. II, 29.

Note. It is only in vulgar or colloquial style that adjectival present participles are at all placed in the terminational superlative. Instances of the terminational comparative have not come to hand.

Was not Wilkes the .. *charmingest* .. man. THACK., *Catherine*, II¹⁾.

Dolly might take pattern by her blessed mother, who .. was the mildest, amiablest, *forgivingest-spirited, long-sufferingest* female as ever she could have believed. DICK., *Barn. Rudge*, Ch. XXII, 86.

I have always found him the *bitingest* and tightest screw in London. *id.*, *Our Mut. Friend*, III, Ch. XIII, 227.

Mr. Deane, he considered, was the "*knowingest*" man of his acquaintance. G. ELIOT, *Mill*, I, Ch. VIII, 64.

He once had a sister himself — the *rippingest* in the world. *Westm. Gaz.*, No. 6975, 8 b.

23. Present participles are not, apparently, often converted, either wholly or partially, into nouns. A very common instance of partial conversion is afforded by *living*, which is used not only to denote a class of persons in a generalizing way, but also a single individual.

¹⁾ MURRAY.

- i. The land of the *living*. Bible, Psalm XXVII, 13; LIII, 5.
- ii. Every night before I lie down to rest, I look at the pictures and bless both the *living* and the dead. BUCHANAN, *That Winter Night*, Ch. III, 27.

A class of persons in a generalizing way is indicated by the present participle in

The *sleeping* and the dead / Are but as pictures. SHAK., *Mac b.*, II, 2, 54.

24. Present participles are not seldom used as intensives of either adjectives or adverbs. In the majority of cases they then denote an action which is caused by the excess of the quality expressed by the adjective or adverb.

I am afeard, / Being in night, all this is but a dream, / Too *flattering-sweet* to be substantial. SHAK., *Rom. and Jul.*, II, 2, 141.

I would have thee gone; / And yet no further than a wanton's bird, / Who lets it hop a little from her hand, / Like a poor prisoner in his twisted gyves, / And with a silk thread plucks it back again, / So *loving-jealous* of his liberty. *ib.*, II, 2, 181.
Her heart was so *aching-full* of other things that all besides seemed like a dream. MRS. GASK., *Mary Barton*, Ch. XXI, 224.

It was a *pouring wet day*. MARJ. BOWEN, *I will maintain*, Ch. IX, 103.

She and I get on *rattling well* together. SHAW, *Mrs. Warren's Profession*, I, (174).

Note α) In the case of *passing* and *exceeding*, which are now used only archaically as intensives, there is some vague notion of an object implied in the participle. Thus *passing fair* seems to be understood as *so fair as to pass all others*. Compare JESPERSEN, *Mod. Eng. Gram.*, II, 15.28.

Show me a mistress that is *passing fair*, / What doth her beauty serve, but as a note / Where I may read who pass'd that *passing fair*? SHAK., *Rom. and Jul.*, I, 1, 238—240.

I have a daughter that I love *passing well*. *id.*, *Ham l.*, II, 2, 437.

Mr. Bromley guessed him to be in an *exceeding ill-humour*. MARJ. BOWEN, *I will maintain*, I, Ch. XI, 126. (*exceeding* modifies the adjectival part of the compound *ill-humour*).

β) The participle may be understood as either an adverb or an adjective in: *Suzannah's glittering brown hair was blown across her brow*. MARJ. BOWEN, *The Rake's Progress*, I, Ch. I, 13.

One of her fair hands lay among the glasses on the *shining white cloth*. *ib.*, 9.

γ) Also *running*, as used in such a combination as *three times running*, has an adverbial function.

He can speak seven hours *running* without fatigue. J. H. NEWMAN, *Loss and Gain*, IV, VIII ¹⁾.

25. Some present participles may assume the function of

a) conjunctions, in this case often in connexion with *that*. Thus *being*, *considering*, *notwithstanding*, *providing* (= *provided*), *saving*, *seeing*. For illustration see my *Gram. of Late Mod. Eng.*, Ch. XVII, §§ 46, 71, 77, 91, 156. Thus also *barring that* as in:

Barring that she seldom says a word about anything but the way the rheumatism has her tormented, her Irish is as good as you'd hear. BIRMINGHAM, *The Advent. of Dr. Whitty*, Ch. V, 122.

b) prepositions. Thus *bating*, *barring*, *according (to)*, *concerning*, *considering*, *during*, *excepting* (= *excepted*, *except*), *failing*, *notwithstanding*, *pending*, *regarding*, *relating*, *saving*, *touching*.

Thus also the phrases *setting aside*, *leaving (or putting) on one side*. For discussion and illustration see my *Gram. of Late Mod. Eng.*, Ch. XX, §§ 4, 7, 9. Compare also ONIONS, *Advanced Eng. Synt.*, § 61 c, 4.

¹⁾ MURRAY, *s.v. running*, 18.

26. Present participles often enter into combination with other words, forming compounds with them which are written in separation, with a hyphen or in combination, according to the closeness of the connexion. In many of these compounds the verbal principle is considerably or wholly obliterated.

a) with nouns, 1) in the objective relation. These compounds can be freely made of any suitable combination, but are unfrequent in colloquial language: *pleasure-seeking gentlemen, holiday-making youths, a shop-keeping nation, the wage-earning classes, an epoch-making event.*

She will not stay the siege of loving terms, / Nor bide the encounter of assailing eyes, / Nor ope her lap to *saint-seducing gold*. SHAK., Rom. and Jul., I, 1, 216-8.

Heart-piercing anguish struck the Graecian host. POPE, Iliad, XIV, 569 ¹⁾.

The *heart-rending* sensation of seeing his children starve. MALTHUS, Popul., II, 45 ¹⁾.

There are stories going about him as a *quill-driving* alien. G. ELIOT, Mid., IV. Ch. XXXVIII, 280.

Far as the *portal-warding* lion-whelp. TEN., En. Ard., 98.

And on him fell, / Altho' a grave and staid *God-fearing* man, / .. doubt and gloom. ib., 112.

The .. *painstaking* manner in which they superintend .. this department. Law Times, XCIX, 544/2 ¹⁾.

The trombones seemed .. to drown everything else by their *ear-splitting* tones. Pall Mall Gaz. ¹⁾.

Mary Fitton's lecherous, *change-loving* temperament .. is not only ignored, but is transmuted into tender loyalty and devotion. FRANK HARRIS, The Women of Shak., Ch. IV, 77.

Note: Of a similar nature are compounds with words that have a substantival function.

The great majority are Dutch born and *Dutch speaking*. Times, No. 2003, 447 a. Shakespeare is more like Marcus Aurelius than Goethe or Cervantes; but even Marcus Aurelius has not his *all-pitying* soul. FRANK HARRIS, The Women of Shakespeare, Ch. II, 20.

2) in an adverbial relation. Although not, apparently, restricted to any particular adverbial relation, these compounds cannot be freely made and are met with only in literary language.

Home-keeping youth have ever homely wits. SHAK., Two Gent., I, 1, 2.

Who knows but this *night-walking* old fellow of the Haunted House may be in the habit of haunting every visitor. WASH. IRV., Dolf Heyl. (STOF., Handl., I, 145).

Enoch's ocean spoil / In *ocean-smelling* osier. TEN., En. Ard., 94.

And Enoch's comrade, careless of himself, / *Fire-hollowing* this in Indian fashion, fell, / Sun-stricken. ib., 565.

Plant now *autumn-flowering* bulbs. Westm. Gaz., No. 7265, 22 a.

The English people, by losing their land, had been transformed into wage-earners, rural or *town-dwelling*. Bookman, No. 316, 125 a.

b) with adverbs. These compounds can be freely formed of any suitable combination, but, save for certain fixed formations, such as *incoming, outgoing, outstanding, outlying*, etc. they are not particularly frequent and are chiefly met with in the higher literary style. The adverb may be one of

1) place. He thrice had pluck'd a life / From the dread sweep of the *downstreaming* seas. TEN., En. Ard., 55.

Until, the *forward-creeping* tides / Began to foam. id., In Memoriam, CIII, 37.

The *outgoing* tenant receives a certain sum from the *incoming* tenant. FAWCETT, Pol. Econ., II, VII, 240 ¹⁾.

An English girl would not have told him that story in the same frank *upstanding* way. MRS. WARD, The Mating of Lydia, III, Ch. XVI, 328.

¹⁾ MURRAY.

The *outstanding* event of the month at sea was the destruction of the Breslau. Rev. of Rev., No. 338, 88 a.

This great trunk cable once laid, branches still more closely connecting *outlying* portions of our dominions, will easily and naturally follow. Times, 1899, 264 b.

The last two coaches of the *incoming* train were thrown off the rails. Il. Lond. News, No. 3859, 450.

Their being put out of action now suggests *far-reaching* possibilities. Rev. of Rev., No. 338, 88 b.

- 2) time: Hedges, fields, and trees, hill and moorland, presented to the eye their *ever-varying* shades of deep rich green. DICK., Pick w., Ch. XIX, 162.

She still took note that when the living smile / Died from his lips, across him came a cloud / Of melancholy severe, from which again, / .. There brake a *sudden-beaming* tenderness / Of manners and of nature. TEN., Lanc. and El.; 326.

Thus over Enoch's *early-silvering* head / The sunny and rainy season came and went / Year after year. id., En. Ard., 618.

Before these lines appear in print, a *long-standing* injustice will have been finally removed. Rev. of Rev., No. 338, 90 a.

- 3) quality: Show a fair presence and put off these frowns, / An *ill-beseeming* semblance for a feast. SHAK., Rom. and Jul., I, 5, 77.

A man of an *easy-going* disposition. GORD. HOLMES, Silvia Craven, 18.

The *slow-moving* figure of the chair-mender. MARJ. BOWEN, The Rake's Progress, Ch. IV, 41.

The *finely-discriminating* essay on Ben Jonson. Bookman, No. 316, 134 b.

- 4) degree: He is a convinced and *thorough-going* Imperialist. Times, 1899, 296 c.

c) with adjectives or adjectival participles. The participles used in these compounds are, naturally, only such as have been formed from verbs that do duty as faded copulas. See my Gram. of Late Mod. Eng., Ch. I, 5. Only compounds with *looking* are at all frequent:

- i. Holland, to speak in a familiar phrase, was what we call a *good-looking* man. DAVIES, Garrick, II, 92 b.

He was .. *well-looking*, though in an effeminate style. DICK., Little Dorrit, Ch. VI, 30 a.

"Come in, d'ye hear!" growled this *engaging-looking* ruffian. id., Ol. Twist, Ch. XIII.

He was a *young-looking* man. id., Great Expect. Ch. XXIII, 224.

She is much too *striking-looking*. EL. GLYN, The Reason Why, Ch. XIV, 123.

But such a *provoking-looking* type of beauty as she was did not long leave the men of the party cold to her charms. ib., Ch. XXI, 193.

She could not help owning to herself that he was extraordinarily *distinguished-looking*. ib., Ch. XVI, 149.

- ii. He put on his cloak over his *bright shining* dress. MARJ. BOWEN, The Rake's Progress, Ch. III, 39. (*Bright* and *shining* may also be understood as two co-ordinate adjuncts.)

Autumn .. comes when we remember nothing but clear skies, green fields, and *sweet-smelling* flowers. DICK., Pick w., Ch. XVI, 137.

Could it be that he was poor — at least, not well enough off to live at a *good-sounding* address? TEMPLE THURSTON, The City of Beautiful Nonsense, I, Ch. XVIII, 153.

Note: α) The following is a formation of which it would be difficult to find a parallel in Present English.

(He) won to his shameful lust / The will of my most *seeming-virtuous* queen. SHAK., Hamlet, I, 5, 46.

β) When modified by *as* or *so*, a compound consisting of an adjective and a present participle is sometimes split up into its component parts, the indefinite article being placed between them. For similar formations with respectively past participles and adjectives in *ed* see 40, Obs. I and 43, Obs. V.

That, now to me, is *as stern a looking rogue* as ever I saw. SHER., *School for Scand.*, IV, 1, (405).

I think it is *as honest a looking face* as any in the room. *ib.*, IV, 1.

Monstrous handsome young man that — *as fine a looking soldier* as ever I saw. THACK., *Pend.*, I, Ch. XI, 115.

27. Finally we call attention to some interesting periphrastic equivalents of present participles:

- a) such as are made up of the stem of the verb and the prefix *a*, the worn-down proclitic form of the Old English preposition *an* (or *on*).

"In these compounds the word governed by *a* was originally a noun, e.g. *life, sleep, work, float*, but being often the verbal substantive of state or act, it has been in modern times erroneously taken as a verb, and used as a model for forming such adverbial phrases from any verb, as *a-wash, a-bask, a-swim, a-flaunt, a-blow, a-dance, a-run, a-stare, a-gaze, a-howl, a-tremble, a-shake, a-jump*. These are purely modern and analogical." MURRAY, s.v. *a*, prep., 11. MURRAY calls these compounds adverbial: they are, however, mostly adnominal. Some of those mentioned above would seem to be of only rare occurrence.

Why should these words, / Writ by her hand, so set my heart *adance*? BRIDGES, *Hum. of the Court*, I, 707.

Fathers and sons *agaze* at each other's haggardness. G. ELIOT, *Dan. Der.*, III, VII, Ch. L, 114.

Here the monotonous round of life was already *astir*. MAUD DIVER, *Captain Desmond*, V.C., Ch. I, 10.

It (sc. Oxford) is a wholly congenial one (sc. environment) to Mrs. Ward .. *athrob* with causes never desperately forlorn. *Westm. Gaz.*, No. 7277, 16 b.

With the above compare: Accordingly they were soon *a-foot* and walking in the direction of the scene of action. DICK., *Pickw.*, Ch. IV, 30.

- b) Such as are composed of a preposition and a noun, whether uniform or not with the stem of the verb, and preceded by either the definite or indefinite article or standing by itself. The word-groups may be passive in meaning, when the noun answers to a transitive verb.

- 1) word-groups with the preposition *at*, always without either article, always active in meaning. They can be freely formed, but only a few are in current use.

We may see rabbits out *at feed* on the young grass. HOR. HUTCHINSON (*Westm.*, *Gaz.*, No. 6011, 2 c).

See if you can take it (sc. my handkerchief) out without my feeling it, as you saw them do, when we were *at play* this morning. DICK., *Ol. Twist*, Ch. IX.

He was *at study* in the cell, or *at prayer* in the Church. WALDO H. DUNN, *Eng. Biogr.*, Ch. I, 17. (also *in study*.)

Old Gaffer Solomons who .. had been for the last ten minutes *at watch* on his threshold, shook his head and said [etc.]. LYTTON, *My Novel*, III, Ch. XXV, 197. (more frequently *on the watch*.)

Some one was also *at watch* by that casement. *ib.*, VI, Ch. V, 373.

The oldest and youngest are *at work* with the strongest. WORDSWORTH, *A Morn. in March*.

Note: The noun may be accompanied by a modifier:

His active genius *was* always *at some repair or improvement*. LYTTON, *My Novel* II, Ch. X, 123.

- 2) word-groups with the preposition *in*, with the definite article; or, which is mostly the case, without either article.

- i. Those who are *in the fight* need not professions and promises, but concrete and definite acts before they can dream of laying down their arms. *Westm. Gaz.*, No. 7577, 2 a.

It appears by his (sc. the moon's) small light of discretion, that he is *in the wane*. SHAK., *Mids.*, V, 1, 254. (= Modern English *on the wane*.)

- ii. Figs, all whose limbs were *in a quiver*, and whose nostrils were breathing rage, put his bottle-holder aside, and went in for the fourth time. THACK., *Van. Fair*, I, Ch. V, 45.

The story .. was sure to set the table *in a roar*. R. ASHE KING, *Ol. Goldsm.*, Ch. I, 4. (= *on a roar*.)

I am all *in a tremble*. DICK., *Co. P.*, Ch. I, 4 a. (also *of a tremble*.)

- iii. The reaper once more stoops to his work: the cart-horses have moved on and all are again *in motion*. DICK., *Pickw.*, Ch. XVI, 137.

If certain writers would regard journalism and authorship in a more business-like light than they usually do, they would soon find themselves *in receipt* of larger incomes. *Westm. Gaz.*, No. 8121, 26 b.

The comedy .. had been *in rehearsal* for a week. FRANKF. MOORE, *The Jes-samy Bride*, Ch. VIII, 63.

He is always *in study*, and must not be disturbed. LYTTON, *My Novel*, VII, Ch. VIII, 453. (also *at study*.)

No one who has not experienced life on two dress-shirts — one *in wear*, the other in the wash — can quite understand what this will mean to me. *Punch*, No. 3811, 83 a.

- 3) word-groups with the preposition *of*, always with the indefinite article, chiefly met with in colloquial language.

"Oh, my dear, Caractacus is jealous," says your aunt all *of a flutter*. AGN. AND EG. CASTLE, *Diam. cut Paste*, II, Ch. II, 133.

I was all *of a tremble*: it was as if I had been a coat pulled by the two tails, like G. ELIOT, *Sil. Marn.*, I, Ch. VI, 42. (also *in a tremble*.)

- 4) word-groups with the preposition *on*, occasionally *upon*, with the definite article or without either article. Those with the definite article, always active in meaning, are very frequent, especially in colloquial language; those without either article are often passive in meaning, i.e. when the noun answers to a transitive verb.

- i. The water was in the condition described by those learned in housewifery as 'just *on the boil*.' (?), *The Harvest of Sin*, 31.

It was singing now merrily .. a soft effervescent melody, something like that of a kettle *on the boil*. JOHN RUSKIN, *The King of the Golden River*, Ch. II.

During the eighteenth century the influence of the Church of Rome was constantly *on the decline*. MAC., *Popes*, (562 b).

The malady is now pronounced to be *on the decline*. *Graphic*, 1891, 542.

Her brute of a husband was away *on the drink and gamble*. RID. HAG., *Jess*, Ch. I, 6.

The importance of the House of Commons was constantly *on the increase*. MAC., *Boswell's Life of Johns.*, (179 b).

Bee-keeping is declining, but silk-culture is greatly *on the increase*. *Harmsworth Encycl.* s.v. *Servia*. (Note the varied practice.)

It is undoubtedly a fact that nervous disorders are *on the increase* in all countries. *Westm. Gaz.*, No. 5231, 10 b.

"Of course you forgot him," said Osborne still *on the laugh*. THACK., *Van. Fair*, I, Ch. VI, 62.

Helen was *on the look-out* for this expected guest. THACK., *Pend.*, I, Ch. VII, 79.

Next morning we were *upon the march*. BUCHANAN, *That Winter Night*, Ch. XIII, 102.

On the march to Mafeking. *Graph.*

Mountain-artillery *on the march*. *Il. Lond. News*, No. 3832, 447.

Everybody seemed to be busy, humming and *on the move*. THACK., *Pend.*, I, Ch. XXXI, 340.

He was *on the prowl* for what he could pick up. WALT. BESANT, *Bell o' St. Paul's* II, 15.

Where be .. your flashes of merriment, that were wont to set the table on a roar? SHAK., Hamlet, V, I, 210. (also in a roar.)

He was famous there in his student days for setting 'the table on a roar. R. ASHE KING, Ol. Goldsmith, Intro., 21.

The strength of England was on the wane. MCCARTHY, Short Hist., Ch. XIII, 176. (formerly also in the wane.)

In every direction we find British influence on the wane. Sat. Rev. (Westm. Gaz., No. 5394, 16 c).

The serpent was on the watch. DICK., Pickw., Ch. XXXIV, 309. (Compare: at watch.)

Mrs. Mountain is constantly on the whimper when George's name is mentioned. THACK., Virg., Ch. XII, 118.

- ii. I learned to hold my hands this way, when I was upon drill for the militia. GOLDSMITH, She Stoops, II, (178).

The Gaekwar of Baroda's wonderful Pearl Carpet, now on exhibition at the Victoria and Albert Museum. Graph., No. 2257, 319.

To-night, therefore, sherry was on offer. E. F. BENSON, Mrs. Ames, Ch. II, 42. Six hundred and fifty thousand railway workmen were on strike. Rev. of Rev., CXCI, 500 b.

The plan of the poem (sc. The Traveller) was conceived, and some of it was written, while Goldsmith was on tramp through Europe. R. ASHE KING, Ol. Goldsmith, Ch. XIV, 158.

Note: Sometimes the noun is preceded by a possessive pronoun.

Scopolamine (sc. a kind of drug) is still on its trial. Athen., No. 4567, 431 c.

- 5) word-groups with the preposition *under*, always without either article and always passive in meaning.

The Workers' Homes at Colon, with Storm-Sewer under construction. Graph., No. 2257, 327.

His thoughts .. were occupied with other matters than the topics under discussion. DICK., Barn. Rudge, Ch. I, 3 a.

When the Military Service Act was under discussion, it was recognized that if the people knew that it must lead to industrial conscription, they would not acquiesce in military conscription. The Nation, Vol. XX, No. 14, 490 b.

- c) Such as are composed of a prepositional phrase containing a noun and a gerund, an abstract noun or an infinitive.

- 1) *in the act of* + gerund, varying with *in (the) act to* + infinitive, now more or less archaic and unusual. The latter word-group is sometimes inchoative, i.e. *in (the) act to* is sometimes equivalent to *about to*.

- i. Solomon Gills is in the act of seeing what time it is by the unimpeachable chronometer. DICK., Domb., Ch. IV, 27.

When her mother was in the act of brushing out the reluctant black crop, Maggie suddenly rushed from under her hands. G. ELIOT, Mill on the Floss, I, Ch. IV, 20.

He had heard the sound of the approaching vehicle when he was in the act of undressing. Athen., No. 4481, 245 c.

- ii. "She was in the act to turn away, as a tear dropped on his forehead. KINGSLEY, Westw. Hol., Ch. III, 21 a.

"(Atreides then) his massy lance prepares / In act to throw. POPE, II., III, 349. (Thus frequently in POPE.)

Sprung from a race whose rising blood, / When stirr'd beyond its calmer mood, / And trodden hard upon, is like / The rattle-snake's, in act to strike, / What marvel if this worn-out trunk / Beneath its woes a moment sunk? BYRON, Mazeppa, XIII.

(She) moved away, and left me, statue like, / In act to render thanks. TEN., Gard. Daught., 160.

He gazed so long / That both his eyes were dazzled as he stood, / This way and that dividing the swift mind, / In act to throw. id., Morte d'Arthur, 61.

He was *in act to fire*. BUCHANAN, *That Winter Night*, Ch. III, 35.

2) *in course of* + abstract noun. The meaning is always passive.

Not even .. the great Oxford English dictionary, now *in course of publication*, can be implicitly trusted in matters of pronunciation. RIPPMAAN, *Sounds of Spok. Eng.*, 4, footnote.

The only other monument the church contained, that to the brothers Van Evertzen, .. was still *in course of erection*. MARJ. BOWEN, *I will maintain*, I, Ch. VII, 82.

The last item of the local programme is *in course of performance*. FLO. BARCLAY, *The Rosary*, Ch. VI, 52.

3) *in process of* followed by an active or passive gerund or by a noun of action, which may be either active or passive in meaning.

- i. *The Cape Colony is *in process of revising* its law affecting the use of the motor vehicle. *Il. Lond. News*, No. 3866, 760 a.

Sir Edward Carson is *in process of changing* the whole conception of Ulster which has prevailed in England hitherto. *Westm. Gaz.*, No. 6341, 1 b.

**Conscription, he explained, was *in the process of being abolished*, and it was always intended that it should pass away. *Westm. Gaz.*, No. 8144, 4 b. (The use of the article seems to be exceptional.)

- ii. *The enemy's rear-guards .. *are in process of* orderly withdrawal to a deliberately prepared new alignment. *Eng. Rev.*, No. 101, 377.

**A cowslip-ball was *in process of manufacture*. DOR. GER., *The Eternal Woman*, Ch. XXVI.

Mr. Asquith .. announced that a Coalition Government was *in process of formation*. *The New Age*, No. 1185, 73 b.

d) such as are composed of *busy* (or *employed*, *engaged*) + *in* + gerund.

The German was *busy in washing* his hands. LYTTON, *Night and Morn.*, 129.
Mrs. Boxer was *employed in trimming* a cap. *ib.*, 291.

Two (sc. young gentlemen) .. were *engaged in solving* mathematical problems. DICK., *Dom b.*, Ch. XII, 103.

The Past Participle in Detail.

28. The past participle of practically all transitive verbs can be freely used attributively.

As in the case of present participles, the following quotations are roughly arranged in two groups representing a decreasing scale of the verbal principle in the participles contained in them. In those of the last group, in which alone the alphabetical arrangement has been observed, every trace of the verbal principle may be said to have disappeared.

- i. Prodigious birth of love it is to me, / That I must love a *loathed* enemy. SHAK., *Rom. and Jul.*, I, 5, 144.

Edward stepped forward with his *drawn* sword in his hand. SCOTT, *Mon.*, Ch. XXVI, 283.

Slot = the track of a *hurt* deer. WEBST., *Dict.*

He bent forward, with *parted* mouth and straining ear, to catch their conversation. LYTTON, *Night and Morn.*, 258.

Lady Spratt had taken a *discharged* servant of Mrs. Leslie's without applying for the charact. *id.*, *My Novel*, II, VIII, Ch. V, 40.

"Yes," said Leonard, between his *set* teeth. *ib.*, I, VII, Ch. XIX, 489.

Not caring to go too near the door, until the *appointed* time, Mr. Pickwick crouched into an angle of the wall. DICK., *Pickw.*, Ch. XVI, 145.

Mrs. Pott smiled sweetly on the *disturbed* Pickwickian. *ib.*, Ch. XVIII, 156.

A *plucked* man is a dismal being in a University. THACK., *Pend.*, I, Ch. XXI, 220.

The *spread* supper-table. HARDY, *Tess*, V, Ch. XXXVI, 306.

"Like her audacity!" so Netta had understood his *muttered* comment. MRS. WARD, *The Mating of Lydia*, Prol., Ch. II, 36.

The Budget deficit .. has been threatening for some years to become chronic, in spite of large and unexpected excesses of actual over *estimated* revenue. *Westm. Gaz.*, No. 6240, 2c.

- ii. But in the *beaten* way of friendship, what make you at Elsinore? SHAK., *Hamlet*, II, 2, 279.

The avenue was a *chosen* place for secret meetings and *stolen* interviews. MISS BRAD., *Lady Audley's Secret*, I, Ch. I, 5.

Happily there were others of quite another stamp; notably Colonel St. John, C. B., a genuine soldier and a *cultivated* man. MAUD DIVER, *Desmond's Daughter*, II, Ch. I, 41.

Glaucus soon found himself amidst a group of merry and *dissipated* friends. LYTTON, *Pompey*, I, Ch. VII, 29b.

The meat was *done* on one side only. WEBST., *Dict.*

The handsome lady regarded me with a *fixed* look. DICK., *Cop.*, Ch. XLI, 398a.

Burns was an *inspired* peasant. *Eng. Rev.*, No. 111, 127.

There was Jem Rodney, a *known* poacher. and otherwise disreputable. J. ELIOT, *Sil. Marn.*, I, Ch. V, 37.

He was .. selected by the Commander-in-Chief for the command of the regiment because of his *known* influence over the Sepoys. *Times*.

The *practised* eye of Clive could perceive that both the men and the horses were more powerful than those of the Carnatic. MAC., *Clive*, (518b).

Expert (n) = An expert, skilful, or *practiced* person. WEBST., *Dict.*

I could see no sign of any White Boys, real or *pretended*. EMILY LAWLESS, *A Colonel of the Empire*, Ch. X.

Our own was a *stolen* match. GOLDS., *Good-nat Man*, V.

She's engaged in .. organizing shop assistants and *sweated* work-girls. BERN. SHAW, *Getting Married*, (227).

An excellent start has been made in raising wages in certain *sweated* trades. *Westm. Gaz.*, No. 6423, 1b.

Note: Observe that some past participles, such as *distraught*, *forlorn*, which are used only as adjectives, have lost all their other verbal forms.

The *distraught* father had appealed to the social worker. *Eng. Rev.*, No. 63, 384.

29. Obs. I. In the majority of cases the attributive past participle, so far as it is of a distinctly verbal nature, is of a perfective aspect or character. Thus in most of the preceding quotations. But it may also have a durative meaning, i.e. it may be capable of being expanded into an adnominal clause containing a passive present participle. Thus in:

Heaven had placed her there for the safety and protection of the *persecuted* stranger. SCOTT, *Mon.*, Ch. XXVIII, 301. (= the stranger *who was being persecuted*.)

He caused one of his attendants to mount his own *led* horse. *id.*, *Ivanhoe*, Ch. II, 22. (= his own horse *which was being led*.)

Ellen and I will seek apart, / The refuge of some forest cell, / There, like the *hunted* quarry dwell, / Till on the mountain and the moor / The stern pursuit be pass'd and o'er. *id.*, *Lady*, II, XXIX, 24. (= the quarry *which is being hunted*.)

Two *led* horses, which in the field always closely followed his person, were struck dead by cannon shots. MAC., *Hist.*, VII, Ch. XX, 220.

- ii. The relation between the participle and the noun modified is not seldom one for which there is no parallel in the relation between any of the other forms of the verb and its object. Thus in some combinations with:

born. He never was so delighted in his *born* days. RICHARDSON, *Pamela*, III, 383¹⁾

You shall rue it all your *born* days. DISRAELI, *Viv. Grey*, VI, 1, 286¹⁾

confirmed. The Englishman is a *confirmed* grumbler at the weather. *Westm. Gaz.*, No. 6240, 2a. (= a man *whose grumbling at the weather has become confirmed*, i.e. firmly established.)

¹⁾ MURRAY.

A confirmed invalid. MURRAY, s.v. *confirmed*, 2.

destined. The *destined combatants* returned no answer to this greeting. SCOTT, *Fair Maid*, Ch. XXXIV, 358. (*the men who were destined to be combatants.*)

A destined errant knight I come, / Announced by prophet sooth and old. *id.*, *Lady*, I, XXIV.

past. Both are *past-masters* in the old diplomacy. *Westm. Gaz.*, No. 7649, 1b. (*Past-master* = one who has filled or passed, the office of 'master' in a guild, civic company, freemasons' lodge, club, and, by extension, the apprenticeship to any business.)

threatened. This had the effect of averting the *threatened misfortune*. SCOTT, *Old Mort.*, Ch. III, 36. (= *the misfortune with or by which he was threatened.*)

At last he rose up from his bed, / That he might ponder how he best might keep / *The threatened danger* from so dear a head. MORRIS, *The Earthly Part*, *The Son of Cræsus*, IV.

The threatened railway strike. *Times*, No. 1807, 662 d.

Compare the following combinations with the normal relation :

Threatened men live long. *Prov.* (= *men that are threatened.*)

He took his post near Louvain, on the road between two *threatened cities*. MAC., *Hist.* VII, Ch. XX, 213.

III. Sometimes the participle has been formed from a verb of declaring that is followed by a predicative adnominal adjunct of the second kind (see my *Gram.* of *Late Mod. Eng.*, Ch. VI. 14), the word-groups admitting of varied interpretations.

i. The whole world is wondering at our stupidity in being thus misled by a man who is *an admitted rebel*. *Eng. Rev.*, No. 111, 166. (= *a man who is admitted to be a rebel.*)

The hearing of the charge against the *alleged conspirators* at Pretoria has been postponed. *Times*. (= *the men who are alleged to be conspirators.*)

ii. The former (sc. young man) [is] *an avowed admirer of your ladyship*. SHER., *School for Scand.*, I, 4, (364). (= *a man who has avowed himself to be an admirer of your ladyship.*)

He instantly arrested the *confessed culprit*. *Times*, 1898, 552 a. (= *the man who had confessed himself to be the culprit, or the culprit who had confessed.*)

Mr. Cavaignac has done his duty .. in instantly arresting the *confessed culprit*. *Times*.

Nor can I pretend to guess under what wicked delusion it is that you kiss a *declared lover*. SCOTT, *Fair Maid*, Ch. XXV, 261. (= *a man who has declared himself to be a lover.*)

Dryden generally exhibits himself in the light, if not of a *professed misogynist*, yet of one who delighted to gird at marriage. SHAW, *Hist. Eng. Lit.*, Ch. XII, 229. (= *a man who has professed himself to be a misogynist.* Compare: I have *professed me thy friend*. SHAK., *Oth.*, I, 3, 342. Compare also: *a professing misogynist* = *a man who is professing to be a misogynist.*)

IV. A genitive or possessive pronoun modifying the head-word of an attributive past participle may also in various ways be related to the verbal notion implied in the latter. Thus especially in combinations with :

appointed. And out he went into the world, and toiled / In his own *appointed way*. JOHN HAY, *The Enchanted Shirt*, XIX. (= *the way which he had appointed for himself.*)

He had taunted the Tories with their *appointed destiny* of "stewing in Parnellite juice". *Times*. (= *the destiny which was appointed for them.*)

Before long matters may develop in such a manner that a British Ambassador may again be in his *appointed place* in Petrograd. *Rev. of Rev.*, No. 338, 94 a. (= *the place to which he has been appointed.*)

decided. Mrs. Sowerberry was his *decided enemy*. DICK., *Ol. Twist*, Ch. VI, 65. (= *a person who had decided to be his enemy.*)

destined. To restore her to her *destined Husband*. STEELE, *Tatler*, No. 58. (= *the husband that was destined for her.*)

However much he yearned to make complete / The tale of diamonds for his *destined boon*. TEN., *Lanc.* and *El.*, 91. (= *the thing which he destined to be the boon to be offered to the Queen.*)

devoted. They agreed with *his devoted sister* .. as to the prudence of keeping him out of England for a time. MERED., Lord Ormont, Ch. II, 29. (= *his sister who had devoted herself to him*, i.e. *his sister who was zealously attached to him*.)

limited. I'll make so bold to call, / For 'tis *my limited service*. SHAK., Mac b., II, 3, 55. (= *the service to which I have been limited*, i.e. appointed.)

meditated. Wringing convulsively the hand of *his meditated father-in-law*, ... the ingenious young suiter faltered forth [etc.]. LYTON, My Novel, II, XII, Ch. XI, 814. (= *the man whom he meditated making his father-in-law*.)

presumed. Mr. Cross has voted twice with the Government for every time that he has voted with *his presumed friends*. Westm. Gaz. No. 5071, 2c. (= *the members who were presumed to be his friends*.)

threatened. He did not see *his threatened* foe. MORRIS, The Earthly Par., The Man born to be King, 43a. (= *the foe with or by whom he was threatened*.)

And that weak wailing of the child, / *His threatened dreaded enemy*. ib.

- V. The past participle not unfrequently seems to have the value of a present participle, or, at least, to be exchangeable for a present participle without much change of meaning. For illustration from SHAKESPEARE see also ABBOT, Shak. Gram.², § 294.

And, gentle Puck, take this *transformed scalp* / From off the head of this Athenian swain. SHAK., Mids., IV, 1, 67. (= *transforming scalp*, or perhaps, *scalp with which he has been transformed*.)

Thus ornament is but the *guiled shore* / To a most dangerous sea. id., Merch. of Ven., III, 2, 97. (= *guiling* or, perhaps, *full of guile*.)

"Away, harlot!" muttered Clodius between his *ground teeth*. LYTON, Pomp., V, Ch. VI. (Compare *grinding teeth* = grinders = molar teeth.)

Do we not while away moments of inanity or *fatigued* waiting by repeating some trivial movement or sound? G. ELIOT, Sil. Marn., I, Ch. II, 15. (= *fatiguing* or, perhaps, *full of fatigue*.)

With *hung* head and tottering steps, she instinctively chose the shortest cut to that home. MRS. GASK., Mary Barton, Ch. XX, 216.

Thus also in the following quotations from SHAKESPEARE, in which the participle appears to indicate an inclination, a habit or an inherent capability to do whatever is expressed by the verb.

It is *twice blest*; / It blesseth him that gives and him that takes. Merch. of Ven., IV, 1, 186. (According to the Clar. Press editors = *endowed with double blessing*. Compare: In its injurious effects on both parent and child a bad system is twice *cursed*, a good system is twice *blessed* — it blesses him that trains and him that's trained. SPENCER, Educ., Ch. III, 92b.)

Then in despite of *brooded* watchful day, / I would into thy bosom pour my words. King John, III, 3, 52.

I was never *curst*; / I have no gift at all in shrewishness. Mids., III, 2, 300. (= *given to cursing*.)

Here she comes, *curst* and sad ib., III, 2, 439.

Revenge the jeering and *disdain'd* contempt / Of this proud king. Henry IV, A, 1, 3, 183.

Conversely the transferring of the present participle from its proper subject may result in its assuming the value of a past participle.

I have seen the day / That I have worn a visor, and could tell / A *whispering* tale in a fair lady's ear. SHAK., Rom. and Jul., I, 5, 27.

- VI. Some adjectival past participles formed from transitive verbs have the value of an active perfect present participle with pregnant meaning, so that the verb from which they have been formed may also be considered intransitive through having absorbed its object. Thus:

drunk(en) = having drunk (too much and consequently intoxicated), as in *the man is drunken*, a *drunken man*. Compare the Latin *homo potus*.

learned = having learned (much), as in *a learned man*.

mistaken = having mistaken (something), as in *the mistaken multitude*, *he is mistaken*.

read = having read (much), as in *to be read in the classics*.

Thus also *drawn* = having drawn (the sword), now only archaic, as in:

Why are you *drawn*? SHAK., Temp., II, I, 308.

VII. Sometimes, especially in SHAKESPEARE, we find past participles with the value of adjectives in *able* or *ible*. Compare ABBOT, Shak. Gram.³, § 375; FRANZ, Shak. Gram.², § 662.

Inestimable stones, *unvalued* jewels. Rich. III, I, 4, 27. (= *invaluable*.)

All *unavoided* is the doom of destiny. ib., IV, 4, 217. (= *inevitable*.)

With all *imagined* speed. Merch. of Ven., III, 4, 52. (= *imaginable*.)

You have displaced the mirth, broke the good meeting, / With most *admired* disorder. SHAK., Macb., III, 4, 110. (= *admirable* in the now obsolete sense of *to be wondered at*, as in: But, howsoever, strange and *admirable*. id., Mids., V, I, 27.)

Mary was an *easily satisfied* little person. Eng. Rev., No. 61, 89.

Conversely adjectives in *able* or *ible* are sometimes equivalent to present participles.

There was a fire half-way up the chimney and roaring and crackling with a sound that of itself would have warmed the heart of any reasonable man. This was *comfortable*, but this was not all. DICK., Pickw., Ch. XIV, 120.

This was an *uncomfortable* coincidence. id., Cop., Ch. V, 35 a.

30. Comparatively unusual is the attributive use of the past participle of verbs governing a prepositional object. In this case the preposition is regularly retained. Such a word-group is, indeed, frequent enough in post-position to its head-word, but in this case it is felt as (a constituent of) an undeveloped clause, i.e. the participle is fully apprehended as a verbal form. Some combinations are, however, of general currency; some appear especially when furnished with the negating prefix *un*. See also 33, and compare JESPERSEN, Mod. Eng. Gram., II, 14.341 and DEUTSCHBEIN, System der neuenglischen Syntax, § 43, 3, Anm. 2.

Then there were the *much-talked of* perils of the Tappaan-zee. WASH. IRV., Dolf Heyl. (Stof., Handl., I, 124).

He heard his dear and his *doted-on* Mary Anne say ... "Do you think I could care any thing for that lame boy?" LYTON, Life of Lord Byron, 14 a.

Was he not .. the most brilliant and most *sought-after* young man in all England? EL. GLYN, Halcyone, Ch. XI, 97.

They were content to pay the European trader the *agreed-upon* price. Westm. Gaz., No. 6483, 7 a.

The *longed-for* just and democratic peace. Rev. of Rev., No. 338, 93 a.

31. As to intransitive subjective verbs the attributive use of the past participle is confined to such as express a change of place or state. Even with this restriction the application has only a limited currency, some participles of this description hardly admitting of being employed attributively. Thus we could not say **a walked passenger*, **a laughed girl*, **a barked dog*, **a slept child*, **a swum boy*, etc.

Nor do we meet with such combinations as **a died man* (compare however, *a deceased man*), **the started train*, **a come guest*, etc., although here there is a distinct reference to a change of some description or another. Also in some of the following quotations, marked with an asterisk, the attributive use of the participle has a somewhat incongruous effect. The fact is that the attributive use of these participles is mostly attended by a distinct fading of the verbal principle. Total loss of this principle may even render possible the attributive use of participles which do not imply any change of place or state. Thus in *a travelled man*, (= a man experienced in travel), *mistaken people* (= people guilty of a mistake). Thus also in such compounds as *a well-behaved man*, *a plain-spoken man*, which express a

permanent habit or cast of mind. See 39, b, 2 and compare WILMANNS, *Deutsche Gram.*, III, I, § 59; DEUTSCHBEIN, *System der neueng. Synt.*, § 59.

The student may here be reminded of the fact that verbs which express a change of place or state can be easily told by their being conjugated in Dutch and German by respectively *zijn* and *sein*.

It may finally be observed that attributive past participles formed from intransitive verbs are regularly placed before their head-words.

Here follow some quotations illustrating the attributive use of:

assembled. He was shortly afterwards elected, by the unanimous voice of the *assembled* company, into the tap-room chair. DICK., *Pick w.*, Ch. XVI, 139.

deceased. They were contented to wish success to the son of a *deceased* presbyterian leader. SCOTT, *Old Mort.*, Ch. III, 30.

He lived in chambers which had once belonged to his *deceased* partner. DICK., *Christm. Car.*, I.

departed. Their talk was often about the *departed* mother. THACK., *Pend.*, II, Ch. XXIX, 321.

**escaped*. Nobody thought for a moment that he was the *escaped* convict about whom such a stir had been made. Titbits.

Escaped prisoners. Morning Leader.

faded. The fields with *faded* flowers did seem to mourn. SPENSER, *Colin Clout*, 27.

foregone. The result was a *foregone* conclusion. PHILIPS, *Mrs. Bouverie*, 37.

mouldered. A *moulder'd* church. TEN., *En. Ard.*, 4.

retired. He was a *retired* servant, with a large family come to him in his old age. THACK., *Sam. Titm.*, Ch. VII, 82.

shrunk. He had rather a *shrunk* appearance. G. ELIOT, *Mill*, II, Ch. IV, 154.

**strayed*. pin-fold, sheep-fold, but also a 'pound' for *strayed* cattle. Note to MILT., *Comus*, 7 (Clar. Press).

sunk. The *sunk* corners of her mouth. HARDY, *Tess*, V, 314.

sunken. He met her gaze with those yearning *sunken* eyes. MRS. WARD, *Rob. Elsm.*, II, 266.

**travelled*. The phenomenon of *travelled* or perched blocks is also a common one in all glacier countries. WALLACE, *Isl. Life*, VII, 106¹⁾.

Travelled or artificial earth has repeatedly been found. D. D. BLACK, *Hist. Brechin*, XI, 253¹⁾.

32. Obs. I. Sometimes the attributive past participle corresponds to a transitive verb that has been turned into an intransitive through the dropping of the reflexive pronoun. Compare WILMANNS, *Deutsche Gram.*, III, I, § 59, 2.

Where is this *perjured* dancing girl of yours? ANSTAY, *A Fallen Idol*, Prol., 14.

Acting on information volunteered by a *surrendered* Boer, Captain Valentine left Pretoria this evening for the purpose of capturing a large herd of cattle. Times.

- II. Only the participles of such intransitives as express a passing into another state appear to be capable of being used predicatively. In this application they are practically pure adjectives.

Sir Henry came pottering in — oh, *so shrunk* in appearance. SARAH GRAND, *Our Man. Nature.*, 31.

His cheeks were *sunken* and his eyes unnaturally large. DICK., *Ch uz.*, Ch. XXIX, 237^a.

The predicative use of participles formed from other intransitives, as in the following quotation, appears to be rare. Compare, however, 29 Obs. VI.

His valet-butler found him already *bathed*, and ready for a cup of tea at half past seven. WELLS, *The Soul of a Bishop*, 89.

¹⁾ MURRAY.

33. Derivatives with the negating prefix *un* are freely formed from most adjectival past participles corresponding to objective verbs. Such as correspond to subjective verbs seem to be rare. Compare also WILMANNS, *Deutsche Gram.*, III, 1, § 59, 4.

- i. *The house was several centuries old, with a long *unbroken* family history. SARAH GRAND, *Our Manifold Nat.*, 31.

And thy sharp lightning in *unpractised* hands / Scorches and burns our once serene domain. KEATS, *Hyp.*, I, 62.

White as the driven *unsullied* snow. ANNIE BESANT, *Autobiography*.

Religion! what treasure *untold* / Resides in that heavenly word! COWPER, *Alex. Selk.*, IV.

Small dealers as they were, and grimy and *unwashed*, they had their regular avocations. JOHN OXENHAM, *A Simple Beguiler*.

**Where was he to date from? Not from home, or the *unheard-of* arrival of letters there would arouse suspicion. *ib.*

One Saturday afternoon, at dusk, great consternation was occasioned in the Castle by the *unlooked-for* announcement of Mr. Dombey as a visitor. DICK., *Domb.*, Ch. XI, 94.

- ii. My heart *untravell'd* fondly turns to thee. GOLDSM., *Trav.*, 8.

34. Obs. I. Sometimes we find these derivatives with privative *un* followed by the preposition *by* (in Older English and, archaically, in Present English *of*) denoting a relation of agency, which shows that some verbal force may cling to them. It may, however, be observed that the word-group past participle + *by* (or *of*) + name of agency may sometimes also be understood as a kind of unit that has the value of an adjective denoting a state, to which *un* is affixed as a negating prefix.

- i. The board was *uncovered by a cloth*. SCOTT, *Ivanhoe*, Ch. III, 24. (= *bare*.)

The arrival of the Force was quite *unexpected by* the public. *Times*, No. 1972, 1a.

She thought herself *unloved by* him. RICH. BAGOT, *The Just and the Unjust*, II, Ch. II, 43 (T.).

Thou merry, laughing sprite! / With spirits feather-light, / *Untouched by* sorrow and *unsoiled by* sin. THOM. HOOD, *Parental Ode*.

A secluded region, *untrodden* as yet *by* tourist or landscape painter. HARDY, *Tess*, I, Ch. I.

- ii. And to this end (he) / Had made the pretext of a hindering wound, / That he might joust *unknown of* all. TEN., *Lanc. and El.*, 581.

- II. Also when no prepositional phrase with *by* (or *of*) follows the verbal force may stand forth quite distinctly in such derivatives.

She had sat the whole evening through in the same chair without occupation, not speaking, and *unspoken to*. TROL., *The Warden*, Ch. VI, 80.

Thus even when used attributively, as in

If, after all, the *unhoped-for* son should be born, the money would have been thrown away. G. ELIOT, *Dan. Der.*, II, Ch. XV, 236.

(To be continued.)

H. POUTSMA.

Notes and News.

English Studies 1920. It will probably surprise no one who is at all acquainted with the present cost of publication of books and periodicals that we are at last obliged to raise the subscription to E. S. from *f* 3.60 to *f* 6.— Since January 1918, when it was fixed at the former price (for *The Student's Monthly*), printers' rates have increased enormously, and an important further rise is now expected, as a result of the typographers' movement of the last few months. It will be plain that a periodical cannot be printed and published at the same price as two years ago if it is to pay its way; evidence to this effect is the expected disappearance of *De Beweging*, *De Nieuwe Groene*, and other journals.

Apart from the inevitable necessity of the measure, we feel sure all our readers will agree that *English Studies* has this twelvemonth supplied them with a better six shillings' worth than its predecessor; and we have reasons for believing that the second year will be an improvement on the first.

Owing to pressure of other work, Mr. G. H. Goethart has to resign his editorship. His place on the board of editors will be taken by Dr. E. Kruisinga.

We are able to give an outline of the contents of *English Studies* in 1920. Mr. H. Poutsma will contribute a paper on the *Infinitive*. Dr. Kruisinga will publish his *History of English Lawcourts*, already announced, also *Notes on the Study of the English Church*, and *Critical Contributions to English Grammar*. Literature will be represented (*inter alia*) by a series of essays on Living Authors. Mr. A. G. van Kranendonk — who will continue his *Notes on Modern English Books* — will open it with a study on *Joseph Conrad* in the February-number. Other studies to follow are: *Patrick MacGill*, by Miss L. Snitslaar, *W. B. Yeats*, by Mr. W. van Doorn, *Arnold Bennett* by Mr. G. H. Goethart, *Gilbert Cannan* by Mr. A. G. van Kranendonk, and *Wilfrid Wilson Gibson* by Mr. W. van Doorn.

If we add that *English Studies* is to be the official organ of *The English Association in Holland*, it will be clear that, given the support of our students and teachers, it has a good future before it. May it flourish!

English Association in Holland. On October 19th a meeting was held at Utrecht of representatives of the English Clubs at Amsterdam, Groningen, The Hague, Rotterdam and Utrecht, the English Lecture Association at Haarlem, the English Section of the „Vereeniging van Leeraren in Levende Talen”, and the board of Editors of “*English Studies*”, at which it was decided to found an *English Association in Holland*. The object of the Association will be to promote the knowledge of English life and culture in Holland, by organising courses of lectures by English artists, scholars and men of letters, and by facilitating intercourse between those engaged in English studies in Holland and England.

The provisional committee is preparing a programme for 1920/'21, particulars of which will in due course be announced in *English Studies*. Those who are in sympathy with the aims of the Association are invited to join one of the local branches or to apply for general membership to the hon. secretary Miss A. W. Denijs, 56 Oude Gracht, Utrecht.

London Holiday Courses. Some of our readers who attended the Holiday Courses organised by the University of London last summer have been good enough to send us more or less detailed reports of the proceedings. We believe that we are doing Dutch students and the English organisers a service

by giving a brief synopsis with such criticisms, favourable and adverse, as our correspondents have made.

The two reports of the course conducted by **Prof. Walter Ripman** agree in expressing a feeling of general satisfaction with what their writers had seen and heard. Mr. Ripman's own indefatigable kindness, Mr. Allen Walker's lectures on the History of London, Mr. B. Macdonald's recitation, Miss V. Partington's Reading Class, are singled out for special praise. It seems worth quoting a sentence like the following: "The way in which Mr. Walker conducted a party of over two hundred over these various buildings (Tower, Guildhall, etc.), how he made himself understood by every one of them, called their attention to the principal parts, was simply splendid."

This appreciative tone is not, however, sustained throughout. A series of six Lectures on "Some Geographical Aspects of Liberty, Equality, Fraternity" by Prof. L. W. Lyde comes in for very severe criticism. Not only is this not the sort of subject foreign students of English go to London for; but Mr. Lyde's language seems to have often been far from simple, so that many students had great difficulty in following his lectures. Besides, the Professor seems to have roused his students' national feelings to such a degree that when he had finished, a "storm of indignation" was his reward! "Not the Germans alone got a turn; the Italians were highly indignant at Mr. L.'s opinion about the Fiume-affair, and when the Scheldt-question came under discussion the Dutch, 'though legally quite right' as Prof. L. said, were stated 'to behave shabbily!' Even the Jews got some very unfavourable remarks."

Two lectures on *English Romanticism* and one on *Rudyard Kipling* by Mr. G. E. Fuhrken threw no new light on the subjects treated, and were, besides, delivered rather monotonously.

As for the principal part of the course — the language training — we find it consisted of 1^o five lectures by Mr. Ripman on *The Sounds of Spoken English*; 2^o intonation lessons by the same; 3^o exercises in practical phonetics, viz. a series of dictations of phonetic script; 4^o reading classes; 5^o conversation classes. The value of all these appears to have been unequal. Of the lectures sub 1^o it is said: "Although this subject is not altogether new for most of the Dutch students, it is by no means useless to go through the whole of phonetics by way of recapitulation." The intonation lessons are commended, though "a few students" doubted their utility. As to the exercises in practical phonetics, "for some of us they may have been too elementary." The reading classes consisted of eight students at most. "Whether they were of much help, greatly depended on the various teachers," and on another factor, namely the great differences in proficiency among the various students. This seems to have seriously hampered the whole course whenever it came to practical work. The conversation-classes are stated to have been of little use. Some teachers tried to get the students talking on some subject, with little success; others preferred to give their own views, at times interrupted "by one or two of the most forward students." We will quote the conclusions of one correspondent in full: "On the whole, the course was not much use as regards the conversation. As most of the conversation was carried on between the students, there was not much opportunity of hearing good English. And as sometimes eight or ten students were put up at the same boarding-house, it was hardly possible ever to get away from each other's broken English, except when one was staying with an English family."

This is the inherent drawback of a course for foreigners, especially of

one for students of various nationalities. Its counterpart, the opportunity for getting to know people from different European countries, is emphasized by our other informant. The question is: which weighs more heavily?

Before passing on to the other course — we reserve our conclusions to the end of this summary — we must mention the complaint that the accommodation, often procured by the University authorities, was sometimes very unsatisfactory. We have no doubt the Extension Board will see into this matter before the next summer course.

In one of the six reports to hand of the course conducted by **Mr. Daniel Jones** we were struck by the remark that the several hundreds of students from some ten or twelve different countries had been classified beforehand for the special pronunciation and fluency classes, "taking also into account the difficulties to be faced with regard to the peculiarities of pronunciation of each particular nationality." Opinion on the course is fairly well represented by the admirably pointed remarks one correspondent has jotted down on a postcard: "On the whole the *lectures* were too elementary for people who had passed their Dutch A & B exams. Splendid I thought Miss Armstrong's ear-training exercises, and they have been a great help to me in teaching my 'beginners in English' this year. The practical classes too were useful, but on the whole the knowledge of English which the Dutch students possessed, seemed rather to overwhelm the professors, one of them at least didn't quite know what to do with us always, talked about books etc. I suppose Mr. Jones and his staff intend to have classes for more advanced pupils which I am sure will be a great success, as the staff is thoroughly competent indeed!"

The course included:

- a. six lectures on Methods of Language Teaching, by Mr. Palmer.
- b. six lectures on English Phonetics, by Mr. Dan. Jones.
- c. daily ear-training exercises, by Miss Armstrong.
- d. daily practical classes,
 1. pronunciation exercises
 2. fluency practice.

"To arrange these subjects according to their importance for Dutch students for the A & B certificates," a correspondent writes, "they should, in my opinion, be taken in reversed order. What, then, was the fault with *a*, the lectures on methods of language teaching by Mr. Palmer? Well, what he told us was not more than what any young fellow in the higher forms of a training college for teachers knows from his handbook of pedagogics. Though numbers of students seemed to like these lessons very much, the fact only that they offered an opportunity of hearing a first-rate pronunciation of the English language, interested those students who were teachers themselves.

Mr. Jones' lessons on phonetics were — as might be expected — excellent and highly interesting. But — they were too elementary. A-candidates have to know three or four times as much, I think."

From another report: "It was, on the whole, too easy for the Dutch students.... The 'ear-test' lessons were splendid."

The fact that stands out most clearly from these reports is that, for the majority of the Dutch students, at any rate, the courses were too elementary. Another objection to them is that they deal too exclusively with phonetics and speech training. "It would have been a good thing if there had been lessons on idiom, literature and other subjects," one of Mr. Jones' students writes. Another mentions among his desiderata: "a course in English literature."

Mr. Ripman's course included one — with what result we have seen above. The reason is obvious. A complete course for foreigners should include lectures on English literature (contemporary literature, by preference, though not primarily Kipling!), English art, English life, etc. *given by the most competent authorities on these subjects, just as English phonetics is given by the most competent phoneticians.* When Dutch students go to London for a course of phonetics, they want to hear Mr. Ripman or Mr. Jones; when they go to hear lectures on literature or idiom, they want men like Sir Arthur Quiller Couch or Mr. Henry Bradley. We believe that the directors of the *Sorbonne* and the *Alliance française* could give points to their English colleagues!

It appears that Mr. Jones intends to organise courses for advanced students in future. The programme of the Vacation Course to be held from Dec. 30th 1919 to Jan. 9th 1920, inclusive, shows no evidence of this intention being carried out as yet. The fee is £22 s. od. Application for admission should be made as usual to Mr. W. W. Seton, Secretary, University College, London, W. C. 1, who will also supply the necessary declaration for obtaining passports.

Finally, mention must be made of a suggestion put forward by one correspondent, that a similar course should be organised in Holland for the benefit of those who are unable to go to London. We can inform those interested in this matter that it will be considered by the Committee of the *English Association in Holland*.

A New Shakespeare Edition. The syndics of the Cambridge University Press have made arrangements to publish a new and complete edition of Shakespeare, with a revised text, under the joint editorship of Sir A. Quiller Couch and Mr. J. Dover Wilson. The text will be prepared in accordance with the findings of modern Shakespearian scholarship, and will be based upon the originals, *i.e.*, on good quarto texts, where such exist, and in other cases on the first folio. It is hoped by this means to present at once a truer and a more conservative text than has hitherto been accessible, the importance of the quartos having, it is believed, missed due recognition by previous editors. An attempt will also be made, for the first time, to place the dramatic punctuation of the old texts within reach of the modern reader by a simple system of translation, which will require no effort to follow. The spelling will be modern, save where the original gives help to the meaning, ease to the scansion, or grace to a rime. The work will appear, play by play, a volume for each play, as the editors proceed with their task; and the volumes will be sold separately. They will be portable and durable—of handy size and well bound. The syndics of the Cambridge University Press hope that this edition—for which the type has been selected and the format arranged by Mr. Bruce Rogers—will be found acceptable as representing alike sound scholarship and good workmanship. The first volume, *The Tempest*, will include general prefaces to the whole edition by the joint editors. Sir Arthur Quiller Couch will also contribute brief introductions to the several plays, and a short appendix on the stage history of the play will be provided by Mr. Harold Child. There will be a few pages of notes—mainly textual, the rest concerned with the results of recent investigation, or with some capital difficulties. These notes will be kept apart from the text, to the reader's enjoyment, of which all "apparatus" is purposely kept subordinate. Each volume will contain a frontispiece in photogravure.

(*Times Lit. Suppl.* Nov. 20, 1919.)

B-Examination Essays 1919.

1. Explain your conception of an *Epic*, and illustrate it from the works you have read.
2. Milton's place in the history of the *Epic*.
3. Trace the relation between *Launcelot* and *Guinevere* in English literature.
4. The figure of *Gawain* in Arthurian romance.
5. Give an account of the *chronicle play* before Shakespeare.
6. What is meant by a *Marlowesque drama*? Illustrate your opinion from Marlowe's plays.
7. *Spenser* is at once the child of the Reformation and the Renaissance. Discuss.
8. State the epical and non-epical qualities of the *Faerie Queene*.
9. The uses of *underplots* in Shakespearean tragedy.
10. Discuss Shakespeare's treatment of the *stronger passions* in the plays you have studied.
11. *King Lear* a tragedy of extremes.
12. The treatment of love in *As you like it*.
13. *Defoe* as a novelist of low life and of adventure.
14. The verisimilitude of the *Journal of the Plague Year*, *Robinson Crusoe* and the *Memoirs of a Cavalier*.
15. *Swift's* character as it appears from his works.
16. Account for the popularity of *Gulliver's Travels*.
17. *Goldsmith* as a humorist.
18. Characterisation in the *Vicar of Wakefield* and in the *Plays*.
19. To what qualities do *Scott's novels* owe their immense popularity.
20. Give an account of the *Bride of Lammermoor* and estimate it as a work of art.
21. Discuss the statement that *Shelley* contributed to English literature the qualities of ideality, freedom and spiritual audacity.
22. A critical discussion and appreciation of *Prometheus Unbound*.
23. *Keats's* position among the poets of his own day.
24. *Keats's* narrative poetry.
25. Landscape in *Wordsworth*.
26. *Wordsworth's* poetry before 1798.
27. *Thackeray* has been called cynical. Give your opinion.
28. *Thackeray's* Irish characters.
29. *Dickens's* moral purpose.
30. Draw a comparison between *Mr. Pecksniff* and *Uriah Heep*.
31. Account for the enduring popularity of the *Brontë-novel*.
32. The characteristic qualities of *Wuthering Heights*.
33. Psychology in *George Eliot's* novels.
34. Discuss the demerits of *Middlemarch* and *Daniel Deronda*.
35. To what causes must it be ascribed that *Browning's plays* are unsuccessful stage-plays.
36. An appreciation of *Browning's Saul*.
37. Show from *Tennyson's poetry* to what extent he was influenced by his early surroundings.
38. Discuss *Tennyson's* historic *Trilogy*.
39. Compare *Morris* and *Rossetti* as story tellers.
40. Discuss the characteristic qualities of *The King's Tragedy*, *The white Ship* and *Sister Helen*.
41. *Morris* has been called a typical romantic poet. Discuss.
42. *Sigurd the Volsung*.
43. *Meredith* as a critic of English life and character.
44. To what qualities does *The Egoist* owe its great praise of being one of the strongest novels of the Victorian age?
45. Discuss the development of the so-called *English sonnet*.
46. *Milton's* place in the development of the sonnet.

The Degree.

It is expected that the Higher Education Bill will have been passed when this issue appears. An amendment proposed by Mr. K. ter Laan c.s. to allow holders of a B-certificate in French, German or English, or of an M. O. certificate in Dutch to graduate without any previous examinations, was defeated on December 5 by 46 votes against 23.

Questions.

7. (See E. S. I. 4.) Answer. I could not say whether *ear-specialist* is the every-day word for *oorarts*, but submit the following quotations that have lately come to my notice:

We speak of an *aural surgeon* and of *oral teaching*. Bridges, *On English Homophones*, pg. 26.

Stephen Paget, F. R. C. S., Consulting Aural Surgeon at Middlesex Hospital. Athenæum, No. 4674, pg. 1144. 2. Z.

8. Could any reader supply information about *Challenger*, the writer of "The Ballad of the Euston Road", and about Patrick MacGill, "The Ratpit", "Children of the Dead End"? — Has the latter really lived among the navvies, or is this fiction; does a biography of him exist? I have not been able to find these authors in "Modern English Writers" by Harold Williams, and should like to know something about them.
Z H. C. A.

Answer. About *Challenger* no information is to hand yet, beyond the reason why he is not to be found in Harold Williams, viz. that his Ballad was written in war time, whereas "Modern English Writers" closes with 1914. We shall be grateful for any details our readers can supply.

As to *Patrick MacGill*, it happens that one of our contributors is at work upon an article about him, which is to appear in our next April issue. She has been good enough to send us the following short sketch, drawn up from data furnished by Mr. MacGill himself.

Patrick MacGill was born in a Donegal village about 1890, the son of very poor parents. He began life as a farm hand at the age of twelve and before reaching 24 had achieved fame as a poet and novelist.

After his farm work he made his way to Glasgow and worked for some years as a navvy. Then he attempted newspaper work at Fleet Street, but the life did not suit him. After that a gentleman who had been interested in him, got him a post as Librarian at Windsor. When the war began he seems to have gone out as a correspondent for some newspaper or other.

From his hand appeared: "Children of the Dead End", largely autobiographical, where the author figures as Dermot Flynn, "The Ratpit", closely connected with the former book. At the age of nineteen he published a small volume of poems "Gleanings from a Navvy's Scrap-Book", and later on "Songs from the Dead End". During the war he published: "The Amateur Army", "The Red Horizon", "The Brownies", and a volume of poetry "Soldier Songs". His latest novel, "Maureen", dealing with the Sinn Fein movement, has just appeared. (Herbert Jenkins, 7/— net.)

Translation.

Loneliness.

1. He had always been fond of walking.
2. Circumstances had fostered the inclination.
3. He had been born and had spent his boyhood in a little town where

you couldn't go outside the door, so to speak, without being surrounded by the most beautiful landscape of woods and moors and running water.

4. Many a half-holiday he had wandered dreamily about there, and during his solitary walks (for he who loves nature worships her in solitude) had nourished his spirit with the beauty of a thousand shapes and colours and sounds: a flower, a bird, a cloud floating through the air; the wind rustling in the tops of the tall trees; all these things appealed to his heart.

5. Then came the day on which he was to go to London.

6. As happens so often, his father, a clergyman, was more richly blessed with children than with worldly goods; so the proposal of the wealthy merchant of Amsterdam to take his young nephew into his business, was gratefully accepted.

7. In order to become a good business man, and at the same time to learn English thoroughly, he was first to spend a year or two at an office in London.

8. How his friends and his brothers envied him!

9. For London was fairyland.

10. What wonderful things the English master at school had not told them about that city!

11. The great city of the world, where things were to be seen, and where things happened of which the wildest imagination can form no conception.

12. Yes, John was a lucky fellow, whom fortune had favoured above hundreds.

13. They had told him this so often — parents, brothers, friends — that John had come to believe it himself, and had set out on his journey full of hope and courage.

14. During the first few weeks he had indeed used his eyes to the utmost.

15. The school-book that told about London, had not exaggerated.

16. London was remarkable, tremendous, awe-inspiring; the Metropolis did indeed offer spectacles at every hour of the day, which made one shiver at one moment, and filled one with admiration, alarm, or awe the next.

17. And that endless stream of carriages, carts and people: where were they going?

18. What were they tearing along for?

19. What care was written on their faces?

20. Could he but have asked these questions of a single one.

21. But among all those thousands there was not one face in which his eye, when he looked at it, could rouse a look of pity, let alone one of sympathy.

22. Oh, if only he could return to his Dutch woods, where a whistling bird invited him, a branch swaying in the sunshine beckoned to him with its green fingers, where a leaf rustling in the summer breeze was music to his ear.

23. There were no people there.

24. But then he felt no desire for their presence.

25. The squirrel that he spied playing at the foot of a tree: the hawk that he stared after as it soared away over head: the sparrows and finches hopping gayly on the branches — these were company enough for him.

26. Oh, how he longed for them!

27. And for the first time he felt the depressing sadness of loneliness.

Observations. 1. He had always liked walking very much; had always been a lover of walking.

2. Many circumstances had contributed (not *attributed*!) to this. Circumstances had tended to develop this liking. The definite article had better be omitted before the word "circumstances", on account of its vague meaning. See Poutsma's Grammar Part II 659. If we translate: "Circumstances had *led* to this" we imply that they alone brought about the result: "the pamphlet which led to his (Shelley's) expulsion from University College" (Dowden, "P. B. Shelley", p. 213).

3. So to say. "A most glorious scenery" is not current, the Oxford Dictionary adds: now rare. "Landscape" is a more appropriate word, as our text reads "landschap", not "natuurschoon". What could be a fitter surrounding for this young English girl than this English-looking landscape. (Oxford Dictionary). "Rippling water" is not right as the adjective refers to the surface only. Flowing water. "Running Water" is the title of a novel by A. E. W. Mason.

4. Free afternoon. "Roam", Smith ("Synonyms Discriminated") says, "is often associated with restlessness or an impulse to uneasy wandering." Rejected lovers take to roaming. (Hardy "Return of the Native" I. 125.) Roaming over the ocean the chief of the Norsemen acquired the name of sea kings (Milner "History of England"). There is a poetic atmosphere about the word "roam". "Solitary" denotes no more than the absence of society, "lonely" conveys the idea of the melancholy or the forsaken, and is less appropriate here. Crabb's statement that "lonely" marks the state of a *thing* only, is wide of the mark. *Thousand* shapes and colours: a bad blunder! Admires her *alone* (viz. by himself). "Alone" may also express the same meaning as "only": He is happy, he alone, He who calls the day his own. Admires *it* alone: as a rule we find that Nature, the Soul, Night, Darkness etc., are spoken of as female persons. (Poutsma II 336). A cloud sailing (drifting; wafting) through the sky. The wind *soughing* through the tree-tops. All this spoke to his heart.

5. Then the day came: When a non-interrogative sentence opens with another part of the sentence than the subject the order of words is verb-subject when the subject has the stronger stress or the greater weight (Kruisinga II A § 819.)

6. As is often the case; as frequently happens. "As happens more" sounds unidiomatic. Blessed with children rather than with worldly goods. "Minister": see observation on page 112. "Parson" usually has a more or less depreciatory meaning. Blessed *with* (not *in*) children (Oxford Dictionary sense 7 b.) The collocation "earthly goods" seems to be rare, or non-existent: earthly bliss, earthly flowers, earthly things. The proposal that his young nephew should get a place in his office. "Would" is wrong, as the auxiliary of the subjunctive is "should" in all persons. Should be taken into partnership (= admitted as a *partner*) is of course incorrect. Was readily (eagerly) accepted = werd gretig aangenomen.

7. "Man of business" = 1) one engaged in mercantile transactions (= business man); 2) a man of business-like habits, one skilled in business (= business man); 3) the professional agent who transacts a person's legal business (= solicitor). A *merchant* is one who transacts business on a large scale, cf. coal-merchant — coal-dealer; wine-merchant — wine-dealer. "He *would* first spend" is not correct because some arrangement has been made. At (in) an office. A London office.

8. "How he was envied by his friends and his brothers" is not literal enough (passive meaning). Wrong is: "How did his friends envy him," inversion being only exceptionally found in exclamatory sentences.

9. London was *the* Fairyland; in this sentence the definite article should not be used as the word "Fairyland" has the character of a proper-name. *Fairy country* is wrong.

10. *Marvels* are fictitious, wonders natural, and miracles supernatural (Smith). The same view is held by Graham: "A wonder is natural, a marvel is incredible. What is wonderful takes our senses; what is marvellous takes our reason by surprise."

11. Of which the wildest imagination could not form the faintest (slightest, least) idea. To be sure, John was a lucky (not *fortunate* or *happy*) fellow.

13. Had started on his journey (voyage); journey is the general word; it need not always be by land: On the return journey the sea was very rough ("Royal Magazine" Aug. 1912. 312) There is also a compound sea-journey. "Set out" is correct, Bradley says (Oxford Dictionary): "Set *out*" is felt as more appropriate than "set *off*" when the journey is undertaken with some deliberation, or is of an important or arduous character."

14. During the first few weeks. *Few* should not be omitted. He had stared his eyes out. He had been all eyes.

15. That treated of (dealt *with*) London.

16. *On* every hour. Here the preposition is wrong, we say *at* 5 o'clock, *on* Monday, *in* January, *in* 1919. *Now* made one shudder, *now* filled one... Respect = "eerbied." "Terror" is too strong a term for our "ontsteltenis". So is "consternation".

17. "Rows of carriages" is less good, because motion must be expressed. Where did they go *to*? As a rule *to* is omitted in such sentences: "Where are you taking me?" (Windsor Magazine, Aug. 1908. 201.) Where are you going, you Devon maid? (John Keats, Poetical Works II 210) On the other hand when there is no verb to indicate whether place or direction is meant, *to* is used: What class? Where *to*? (Windsor Mag. Dec. 1911. 171.)

18. *For* what purpose (*With* what object) were they hurrying on?

20. If only he could have asked. It is a practice with the best writers not to separate "if only". Asked *it* of some one. After ask, know, try and some other verbs the Dutch "het" is usually left untranslated. See Kruisinga Handbook II, § 450.

21. But among all those thousands was not one face: In sentences in which inversion is caused by front position of the adverbial adjunct or clause the predicate is often preceded by weak *there* (Poutsma I 255) In the middle of the garden *there* is a pleasant seat (Shaw "Captain Brassbound"). However, *there* is not invariably found: On the table were many nice things (Books for the Bairns)

22. *O* is only used in a vocative. See page 151, Observation 1.

23. "There were no people" is wrong, "there" would be taken as weakened. In: "Thère comes the train" the word has full stress of course.

24. He did not long for their presence. Not: "he did not want them" = *hij had hen niet noodig*.

25. Playing *near* the foot of a tree (= *dicht bij*).

27. "The *sorrow* of loneliness" is hardly correct, neither is "the *grief* of l." "Sorrow" and "grief" imply mental distress and are of longer duration than "sadness" or "melancholy." The latter are both applied to *moods* of the mind exclusively (Whately). See Günther "Synonyms" p. 375/376.

Good translations were received from Miss R. R., Amsterdam; F. Th. V., Kerkrade; A. E. D., The Hague, A. H., Flushing; A. H., Amsterdam; P. B., Tiel; C. A. S., Zeist.

Translations of the following text should be sent to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before February 1st, 1920. Envelopes to be marked "Translation."

1. Het verkeer lag nagenoeg stil in de drukste straten en zelfs uit de vuile, armoedige stegen, waar de pols van een groote stad altijd koortsachtig klopt, scheen het leven bijna geweken. 2. Om twaalf uur 's middags op een somberen winterdag, gaf dit gemis aan drukte, dat overal te bemerken viel, de stad een geheimzinnig en onheilspellend voorkomen. 3. Iemand, die onbekend was met de gewoonten van het volk, had zich licht kunnen verbeelden, dat de inwoners aangegrepen waren door een panischen schrik, zooals over de menschen kwam, toen de Zwarte Dood in het land was. 4. Maar geen pest of ander schrikbeeld had de stad verlamd, de stilte was op dit uur aan alle Duitsche steden, groot of klein, eigen. 5. De verklaring was zeer eenvoudig. 6. Berlijn zat aan den middagdisch en gedurende een tweetal uren was er geen vertier.

7. Op dezen bewusten dag echter was de stagnatie van korten duur. 8. De klokken in den toren hadden nauwelijks twaalf uur geslagen, of een kanon dreunde over de loome stad. 9. Zijn nagalm werd overstemd door een tweede kanongebulder, dat luider was dan het eerste en een onmiddellijke uitwerking had op de nu zeer opgeschrikte bevolking. 10. De menschen vlogen hun huizen uit en als bij tooverslag schudde geheel Berlijn zijn flegma van zich af. 11. Uit iedere straat, iedere steeg, drong een steeds aangroeiende menigte mannen, vrouwen en kinderen, brandend van nieuwsgierigheid, op naar de Schlossplatz, waar hen het aanhoudend kanongebulder, als een brandklok, heen trok. 12. Zooals vanzelf spreekt, deden allerlei geruchten de ronde en verhoogden de opwinding, de verwarring, de vrees. 13. Al naar hun verbeelding het hun ingaf, zeiden sommigen, dat de oude koning dood was; anderen, dat de Denen, de Zweden en de Polen, afzonderlijk of gezamenlijk, het volk den oorlog hadden verklaard; in sommige straten ging het gerucht, dat er een nieuwe belasting geheven zou worden, in andere, dat de Turken in aantocht waren.

14. In werkelijkheid was de kroonprinses van een zoon bevallen en het duurde eenigen tijd, voor het nieuws, te midden van zooveel tegenstrijdige geruchten, algemeen geloofd werd. 15. Daar de gebeurtenis als van het allerhoogste belang werd beschouwd in het paleis, werd alles, wat een prachtlievende bureaucratie inviel, gedaan, om het feit te vieren. 16. Toen het volk op de Schlossplatz aangekomen was, vond het de geheele esplanade afgezet door een cordon van de lijfwacht. 17. Binnen dezen kring reden twaalf herauten, op prachtig opgetuigde paarden gezeten, heen en weer en kondigden de geboorte van den prins met klaroengeschal aan.

Notes on Modern English Books.

V.

ON THE ART OF WRITING.¹⁾

Some months ago²⁾ 'The Times Literary Supplement' had a very interesting leader on 'The Decay of Syntax'. The writer complained about the jargon used by many journalists, officials and literary men. The most serious vices of modern prose he considered to be: "indifference to the etymology and proper meaning of words; neglect of order and rhythm; impatience of anything that can be called inversion, love of periphrastic prepositions, a tendency to prefer the abstract to the concrete and to use nouns instead of verbs; and an indolent acquiescence in worn out phrases." He gave a few amusing instances of such thoughtless conventional writing and added some sound advice to all sinners. As usual the article was anonymous, but the reader who compares it with the lecture on Jargon, delivered at Cambridge by Sir A. Quiller Couch, will no doubt feel tempted to attribute the authorship

¹⁾ *On the Art of Writing* by SIR ARTHUR QUILLER COUCH M. A. Cambridge: at the University Press. 1916.

²⁾ Thursday, May 8, 1919.

of the leader to him. The alternative would be to say, that the writer in 'The Times' has learned very much from the Cambridge professor and has shown this so clearly in a great part of his essay as almost to lay himself open to a charge of plagiarism.

However this may be, both article and lecture deserve the attention not only of Englishmen, but of foreign students of English as well. The lectures were delivered in 1913-14, but have been accessible to the public since 1916, when they were collected and published in book form under the general title: 'On the Art of Writing'.

Of course not all of them are equally important for a foreigner, but the majority make extremely useful reading for him. The study of the volume may give him a better insight into the essence of literature and especially of style, it will make him look upon every day English prose with a more critical eye and teach him to distinguish jargon and journalese from beautiful or at any rate respectable prose, not only by the direct teaching contained in these lectures, but also by Sir Arthur Quiller Couch's own admirable way of writing. And incidentally the numerous allusions, quotations and comments may increase his knowledge of English literature or rub up his memory. In a short survey of each of the twelve lectures I will try to indicate more precisely what the book purports to do for the student.

In the 'Inaugural' the lecturer lays down some principles by which he proposes to be guided. He will try to refine the critical judgement rather than furnish historical knowledge and "since our investigations will deal largely with style, that curiously personal thing; and since they cannot in their nature be readily brought to rule-of-thumb tests and may therefore so easily be suspected of evading all tests, of being mere dilettantism, I propose that my pupils and I rebuke this suspicion by constantly aiming at the concrete, at the study of such definite beauties as we can see presented in print under our eyes; always seeking the author's intention, but eschewing, for the present at any rate, all general definitions and theories, through the sieve of which the particular achievement of genius is so apt to slip."

In the second lecture he urges his students to practise the art of writing themselves, instead of being satisfied with reading and admiring the great masters of style, tries to make them see why assiduous practice is desirable, nay necessary, and then contends that good prose should be accurate, perspicuous, persuasive and appropriate.

The great importance of writing well is set forth in some interesting pages, from which I quote the following lines: "Words are the only currency in which we can exchange thought even with ourselves. Does it not follow then, that the more accurately we use words the closer definition we shall give to our thoughts? Does it not follow, that by drilling ourselves to write perspicuously we train our minds to clarify their thought?"

'On the Difference between Verse and Prose' tackles a much debated question once more. Sir Arthur Quiller Couch keeps the terms poetry and verse apart. He holds, that poetry and prose are different realms, but that between them lies a debatable land, whereas between the terms verse and prose the line is much easier to draw. "Verse is memorable speech set down in metre with strict rhythms; prose is memorable speech set down without constraint of metre and in rhythms both lax and various." The allied questions: "Why should verse and prose employ diction so different? Why should the one invert the order of words in a fashion not permitted to the other?" and how is it that "when a nation of men starts making

literature it invariably starts on the difficult emprise of verse, and goes on to prose as by an afterthought?" lead to a very instructive final discussion.

The following lecture is entitled: 'On the Capital Difficulty of Verse,' which difficulty "consists in saying ordinary things, the capital difficulty of prose consisting in saying extraordinary things; while with verse keyed for high moments, the trouble is to manage the intervals, with prose the trouble is to manage the high moments." The subject is treated in a witty, spirited manner and the numerous examples make the argument perfectly clear.

The lecture is separated from its twin: 'On the Capital Difficulty of Prose' by an Interlude 'On Jargon', to which I referred above and which is inserted here to show the student first, what the author understands by "Prose", and from what kind of writing the proud appellation should be withheld.

The two main vices of jargon are its preference for vague, abstract nouns and its preference for high-flown circumlocution. A minister in the House of Commons never says: 'No,' but: 'The answer to the question is in the negative'. A journalist does not write: 'He was carried home drunk,' but: 'He was conveyed to his place of residence in an intoxicated condition'. From the work of a popular novelist the lecturer culls the following flower of style: 'I was entirely indifferent as to the results of the game, caring nothing at all as to whether I had losses or gains.' The profound thought contained in these lines might have been communicated by the somewhat simpler and much sounder sentence: 'I was careless if I won or lost'. As we have seen Sir Arthur Quiller Couch believes in the interrelation between such bad writing and shallow thinking. In this he reminds us of another Arthur, the philosopher Schopenhauer, who made a like observation long ago: "Jeder schöne und gedankenreiche Geist (wird) sich immer auf die natürlichste, unumwundenste, einfachste Weise ausdrücken — umgekehrt nun aber wird Geistesarmut, Verworrenheit, Verschrobenheit sich in die gesuchtesten Ausdrücke und dunkelsten Redensarten kleiden um so in schwierige, pomphafte Phrasen kleine, winzige, nüchterne oder alltägliche Gedanken zu verhüllen" —, etc. And of course the evil is by no means restricted to England or to our own times. Nor is Sir Arthur the only apostle in England that has raised his voice against it. Many others have done their bit, as e.g. the authors of 'the King's English', the editor of the Oxford Magazine — both cited in the lectures — Alex. Bain, Arnold Bennett, Arthur Waugh. In our country too we are fortunate enough to have in Mr. Charivarius a powerful champion in the field against the perpetrators of jargon and many of the flowers of speech, quoted in the volume under discussion, bear a strong family likeness to those held up to ridicule by him.

But Sir Arthur does not content himself with signalling the foibles, he gives advice how to avoid them and as he is not only a critic of reputation but also a writer of novels, poems and short stories, all marked by a singularly pure and manly style, his advice surely carries weight. In the lecture on 'Some Principles Reaffirmed' he gives a few more admonitions, as: "Almost always prefer the concrete word to the abstract", and: "Generally use transitive verbs, that strike their object; and use them in the active voice, eschewing the stationary passive, with its little auxiliary is's and was's, and its participles getting into the light of your adjectives, which should be few." He then passes on to the important questions of emphasis and inter-play of vowel-sounds.

The lectures VIII and IX treat 'the Lineage of English Literature'. He tries to convince his students that "venerable as Anglo-Saxon is, and worthy to

be studied as the mother of our vernacular speech, as for a dozen other reasons which my friend professor Chadwick will give you, its value is historical rather than literary, since from it our literature is not descended." He urges the overwhelming importance of Latin, Greek, Italian and French influences: "We English have had above all nations lying wide of the Mediterranean, the instinct to refresh and renew ourselves at Mediterranean wells," and for three reasons commends the patient study of Greek and Latin authors, in the original or in translation, to all who would write English. Finally he says, that "were this University to limit me to three texts on which to preach English literature to you, I should choose the Bible in our Authorised Version, Shakespeare, and Homer, though it were but in a prose translation. But Homer would — because he most evidently holds the norm, the essence, the secret of all — rank first of the three for my purpose."

The following two lectures are on: 'English Literature in our Universities', and give a good deal of information in a very pleasant witty way. The book winds up with a lecture on Style from which I quote a few passages that throw some light on the author's literary principles:

'Though personality pervades style and cannot be escaped, the first sin against style as against good manners is to obtrude or exploit personality. The very greatest work in literature — the Iliad, the Odyssey, the Purgatorio, The Tempest, Paradise Lost, the Republic, Don Quixote — is all:

Seraphically free
From taint of personality.

So far as Handel stand above Chopin, as Velasquez above Greuze, even so far stand the great masculine objective writers above all who appeal to you by parade of personality or private sentiment As technically manifested in Literature (style) is the power to touch with ease, grace, precision, any note in the gamut of human thought or emotion. But essentially it resembles good manners. It comes of endeavouring to understand others, of thinking for them rather than for yourself — of thinking, that is, with the heart as well as the head."

A. G. v. K.

The *Times Lit. Suppl.* of Nov. 27 states that the Cambridge University Press will soon publish a companion volume to the book here reviewed, viz. "The Art of Reading," by the same author. — Ed.

Reviews.

The Monthly Chapbook, No. 2, Vol 1. August 1919: *Decoration in the Theatre*. A Lecture by Albert Rutherton. — Published by the Poetry Bookshop, 35 Devonshire Street, Theobald's Road, London, WC. 1. 1/- net.

I quote from the 'Foreword':

"The lecture which is herein published was written in the latter months of 1914, before the war had made impossible those normal activities of work and peaceful effort which were then our daily life

In speaking of decoration as applied to the Art of the Theatre, it was impossible to avoid mention of the German and Russian Theatres in comparison with our own; in those early days of the war no apology was needed for the mention or discussion of aesthetic values, where they touched on German Art

To-day, coming back to my work with a fresh and open mind, after having voluntarily played my own small part as a soldier, I have earned, I feel, the right to emphasise that which I wrote in all good faith and sincerity in days when the joy of my artists' world seemed to outweigh all other considerations

No word of the original text has been altered by me to-day; written as it was at a period when I was working in the Theatre, striving for the fulfilment of principles I

had come to believe in, hoping for fine results which the experiments of the few true workers had begun to justify, I feel very strongly that what was a crying need in our Theatre then is no less a one at the present time."

The lecture is well written and carries conviction. As E.S. is a paper for teachers I recommend it to the notice of every one who, not content to merely *know*, would like to influence the rising generation. In Holland, too, things theatrical could do with a deal of mending.

The Monthly Chapbook, no. 3, Vol. 1. Sept. 1919: Poems Newly Decorated. — Published by the Poetry Bookshop. Price One Shilling Net.

Rhyme Sheets: Second Series. Nrs. 1—10. Same Publisher. Price?

I review these two publications together, as, with a very few exceptions, they are practically identical, except for the fact that the illustrations of the *Rhyme Sheets* are coloured, whereas those of the *Chapbook* are in black and white. These illustrations make the impression of woodcuts, most of them are quaint and purposely naïve, some of them are weird, and all of them are clever. Those by Lovat Fraser make the strongest appeal to me, owing to their economy of means combined with a maximum of poetical or dramatic effect, as in the case of No. 1, *Vespers*, T. E. Brown's wellknown little jewel ('O Blackbird what a boy you are!') and No. 7, *The Parting*, by Michael Drayton: 'Since there's no help, come let us kiss and part....' In No. 9 the shrouded figure of a futuristic Melancholy by Rupert Lee, is strongly reminiscent of a polar-bear trying to stand upon his hindlegs.... And the row of roosting hens in the tail-piece — they ought to have been black, with white contours, and not the reverse — has been mistaken, by several persons of my acquaintance, for a snail's house, a Pierrot's cap, or for a cornucopia....

Several 'sheets' are open to a serious objection: they suffer from lack of unity. The drawings are often out of proportion to the space occupied by the poem, producing a 'straggling' effect. If this should be in keeping with the seventeenth-century character of the things, would it be sacrilege to try and improve upon tradition a little?

The Monthly Chapbook, No. 4, Vol. 1. Oct. 1919: Some French Poets of To-Day. A Commentary with Specimens by F. S. Flint.

F. S. Flint is an authority on the subject of contemporary French poetry and the haul of his net has brought to light a mass of beautifully glimmering and glittering fishes, or rather: has drawn them into our ken. Likewise some weird octopuses. Are they aberrations of Art, or vagaries of artists, or — *fumisterie*? Let us do what Mr. Flint evidently does: look upon them as curios, forming a mere fraction of a very solid output.

WILLEM VAN DOORN.

The London Mercury. Edited by J. C. Squire. Vol. I, No. 1. Nov. 1919. Windsor House, Bream's Buildings, London EC. 4. 2/6 net. 30/- per annum.

A new literary periodical. which is to combine creative writing with criticism. It should rank high among its contemporaries, judging from the names that appear in the list of contributors. The first number includes an article on George Eliot by Mr. Edmund Gosse, who gives reminiscences and appreciations, and a sort of symbolic Arabian Night story by Robert Nichols, which does not appeal to me. The second number, which has not come to hand at the moment of writing, appears to contain contributions by George Saintsbury and Joseph Conrad.

[Several reviews have to be held over. — Ed.]

Z.

Books.

[This section will not be continued in our next volume.]

Wanted: *Bain*, A Higher English Grammar; *id.*, Companion to the Higher English Grammar; *Poutsma*, Grammar of Late Modern English, part I complete, cloth; *Trautmann*, kleine Lautlehre, bound; *Sweet*, Sounds of English. Apply to J. W. Haverkamp Wzn., 16 Adastraat, Almelo.

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POETRY, FICTION, DRAMA.

Georgian Poetry 1918—1919. Edited by E. M. Fourth series. The Poetry Bookshop, 6/— net.

Reynard the Fox. A Poem. By JOHN MASEFIELD, Cr. 8vo., 5s. net. (Heinemann.)

This poem describes a fox-hunt, from the beginning of the gathering of the meet to the return of the hounds to kennel after dark. The second half of the poem describes the finding and running of the fox over a rough and mixed English hunting country, partly woodland and partly downland.

Twenty-three Selected Poems by WILFRED WILSON GIBSON.

The Westminster Classics Series. 6³/₄ × 3³/₄, 48 pp. Athenaeum Literature Department 6d.

The Collected Poems of LORD ALFRED DOUGLAS.

Martin Secker. 7/6 net.

The Owl. A Quarterly Miscellany. No. 2. Secker. 10/6 net.

Text by: Maurice Baring, Max Beerbohm, Edmund Blunden, W. de la Ware, John Freeman, Robert Graves, Vachel Lindsay, Robert Nichols, Edgell Rickword, Siegfried Sassoon, Edward Shanks, J. C. Squire, H. M. Tomlinson, W. J. Turner.

Pictures by: Pamela Bianco, Ernest Grisct, Rockwell Kent, Edwin Lutyens, John Nash, Nancy Nicholson, William Nicholson, Derwent Wood.

The War Poems of SIEGFRIED SASSOON. Fcap 8vo., 3/6 net. (Heinemann)

All the war-poems in Mr. Sassoon's two earlier novels and some new ones are here brought together.

Selections from Swinburne. Edited by EDMUND GOSSE, C. B., and F. J. WISE, 8vo. Heinemann. Cloth, 6/— net.

The only selection from Swinburne's poetry now obtainable and one which contains the poems most representative of his genius.

Rudyard Kipling's Verse. 1885—1918. Inclusive Edition. 3 vols. Hodder & Stoughton. £3 3s. net.

September. By FRANK SWINNERTON.

Methuen, 7/— net.

Poor Relations. By COMPTON MACKENZIE.

Martin Secker. 7/6 net.

Time and Eternity by GILBERT CANNAN.

Chapman & Hall. 8vo. 7s. net.

The Anatomy of Society by GILBERT CANNAN. 8vo. Chapman and Hall 5/—.

The Saint's Progress. By JOHN GALSWORTHY.

Heinemann. 7/6 net.

Cousin Philip by MRS. HUMPHRY WARD.

Collins. 7/— net.

Maureen. By PATRICK MACGILL. Herbert Jenkins. 7/-- net.

Celt and Saxon. By GEORGE MEREDITH. Standard Edition. (Reprint.) VI + 297 p.p. Constable 7/6 net.

Greene's Groats-Worth of Wit, Bought with a Million of Repentance. Describing the folly of youth, the falsehood of makeshift flatterers, the misery of the negligent and mischiefs of deceiving courtesans. Written before his death, and published at his dying request. 83 p.p. Oxford: Blackwell. 5/— net.

A Treasury of English Prose. Edited by LOGAN PEARSON SMITH. Constable. 6/— net.

Heartbreak House, Great Catherine, and Playlets of the War. By BERNARD SHAW. XLIX + 260 p.p. Constable 7/6 net.

Sacred and Profane Love. By ARNOLD BENNETT. A play in three acts. Chatto & Windus. 8vo. 3/6 net.

LETTERS, CRITICISM, ESSAYS.

Letters of Anne Gilchrist and Walt Whitman. Edited and with an Introduction by THOMAS B. HERNED. T. Fisher Unwin. Cloth, 8s. 6d. net.

Contemporaries of Shakespeare. By ALGERNON CHARLES SWINBURNE. Edited by EDMUND GOSSE, C. B., and T. J. WISE. Crown 8vo. Heinemann. 7s. 6d. net.

A collection of essays on the Elizabethan dramatists. The material has been collected partly from old periodicals, partly from manuscripts purchased by Mr. T. J. Wise from Watts-Dunton. It makes a companion volume to "The Age of Shakespeare," and, as Mr. Edmund Gosse says in his Preface, it is important enough to enable us to view for the first time the main outlines of the great work on Elizabethan literature which Swinburne always planned to write.

Sidelights on Shakespeare: Being Studies of The Two Noble Kinsmen, Henry VIII., Arden of Feversham, A Yorkshire Tragedy, The Troublesome Reign of King John, King Lear, Pericles Prince of Tyre.

By H. DUGDALE SYKES. XIV + 207 p.p. The Shakespeare Head Press, Stratford on Avon. 7/6 net.

The Problem of Hamlet. By J. M. ROBERTSON. Allen & Unwin 5/—net.

Shakespeare and the Makers of Virginia. By Sir A. W. WARD, (The Annual Shakespeare Lecture, 1919). 9 $\frac{3}{4}$ × 6 $\frac{1}{4}$, 47 p.p. For the British Academy. Milford. 4s. n.

Links between Ireland and Shakespeare. By D. PLUNKET BARTON. XI + 211 p.p. Maunsell. 5/-- net.

Shakespeare and the Welsh. By FREDERICK J. HARRIES. Fisher Unwin. Cloth. 15/— net.

The author has examined Shakespeare's knowledge of Welsh characteristics through a study of his Welsh characters, and collected much valuable information regarding the Celtic sources from which Shakespeare drew his materials.

Studies in Elizabethan Drama. By ARTHUR SYMONS. Cr. 8vo. Heinemann. 6s. net.

Essays on ten of Shakespeare's plays and Elizabethan dramatists.

The Dramatic Records of Sir Henry Herbert, Master of the Revels, 1623–1673. Edited by JOSEPH QUINCY ADAMS, XIII + 155 p.p. New Haven: Yale University Press. London: Milford. 10/6 net.

Traherne. An essay. By GLADYS E. WILLET. 59 p.p. Cambridge: W. Heffer & Sons. 2/6 net.

A careful study, biographical and critical, of the seventeenth century poet and mystic, who first became known to the modern world in 1897; with a bibliography.

A Geographical Dictionary of Milton, by ALLAN H. GILBERT, 8vo. pp. VIII + 322. 12s. 6d. net. Yale University Press.

The compiler has given in alphabetical order the place-names in Milton's prose and poetry (except the addresses of the *Letters of State* and the Biblical quotations in *De Doctrina Christiana*) with explanations, drawing the illustrative quotations, so far as possible, from books which Milton actually read, or where this has been possible, from representative books accessible to him.

The Mystical Poets of the English Church. By PERCY H. OSMOND. S. P. C. K. 12/6 net.

Sir Henry Wotton. With some general reflections on style in English poetry. By the Right Hon. H. H. ASQUITH. English Association Pamphlet No. 44. 1/— net.

The History of Henry Fielding. By L. WILBUR CROSS. 3 vols. Vol. I, XXI + 425 pp. Vol. II, 437 pp. Vol. III, 411 pp. Milford. £ 3 3s. net.

Lord Byron's Child Harold's Pilgrimage to Portugal. Critically examined by D. G. DALGADO. XXIV + 99 pp. Lisbon: Imprensa Nacional.

Lord Byron's liv och diktning. By ERIK BJÖRKMAN. 57 p.p. Stockholm: Albert Bonnier.

The Life of Charlotte Brontë, by ELIZABETH C. GASKELL. With an Introduction by CLEMENT SHORTER. 1919. (World's Classics, CCXIV.) 8vo pp. XXIV + 476. Pocket edition on thin paper, 2s. net. Oxford University Press, London.

This volume completes the World's Classics edition of Mrs. Gaskell's works. In Mr. Clement Shorter's Introduction is given a hitherto unpublished description by her of her visit to Haworth.

Appreciations of Poetry. By LAFCADIO HEARN. Selected and edited with an introduction by John Erskine, Professor of English in Columbia University, XIV + 408 p.p. Heinemann. 15/— net.

A second selection from the lectures which Hearn delivered at the University of Tokyo between 1896 and 1902, taken — as was the selection published in 1915 ("Interpretations of Literature") — from the notes of students. They comprise studies of Tennyson, Rossetti, Swinburne, Browning, William Morris, Kingsley, Matthew Arnold, Jean Ingelow, Sir William Watson, Robert Buchanan, and Mr Robert Bridges; and a lecture on Love in English Poetry. [T] 4

1) Descriptive notices marked [T] are inserted with the courteous permission of the Editor of *The Times Literary Supplement*.

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MISCELLANEOUS.

Translations	20, 50, 83, 116, 142, 177
M. O. Translation 1920.	115.
Notes and News.	
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Joseph Conrad.

Although since the publication and favourable reception of 'Almayer's Folly', and even more after the very great success of 'Lord Jim', the number of Conrad devotees has steadily increased, there can be little doubt that Joseph Conrad's fame has by no means reached its apogee. He is not a popular writer as are Wells or Arnold Bennett. But even among literati his exceptional significance is not yet universally recognized. 'He is still confounded with men of talent', says Richard Curle in his splendid book¹⁾ — now unfortunately out of print — 'it is hard to believe that a real genius can have arisen with so small a perceptible stir'.

The reasons for Conrad's comparative unpopularity and for the tardy recognition of his genius by the critics are not far to seek. First of all there is the fact, that he is not an Englishman born and bred. His art is cosmopolitan rather than British and possesses a few qualities essentially un-English, which to the average English reader form slight yet real impediments to the thorough enjoyment and understanding of his work. Abroad his novels are little known, but it is very probable that, when once fairly started, Conrad will soon find on the continent a circle of admirers at least as appreciative and enthusiastic as he has gradually drawn around him in England.

Conrad's real name is: Teodor Jozef Konrad Korzeniowski. He was born in a Polish village December 6th 1856. After the death of his parents he was educated by a maternal uncle and prepared for the university of Krakau, but as early as 1873 he left Poland unable any longer to resist the desire to go to sea, which he had felt from a boy. Marseilles was the city from which he started on his first voyage and since that time he wandered all over the world for more than twenty years. In 1884 he was made Master Mariner in the British Mercantile Marine, but in 1894 the state of his health compelled him to give up the sea and stay on shore. The same year he sent his first novel 'Almayer's Folly', which he had written on board at irregular intervals, to a publishing firm. Quite contrary to his expectation it was immediately accepted. It appeared in 1895 and its success was great enough to enable him to adopt literature as a profession. He has stayed in England since that year and led the quiet life of a man of letters. But although Conrad has to all intents and purposes become a Britisher and has never written in another language than English, it goes without saying, that his work shows the unmistakable influence of his foreign origin and education as well as of his extraordinary varied experiences.

This foreign and cosmopolitan character is not, however, the chief reason, why he has failed to attract a multitude of admirers as immense as that of, say: Marie Corelli or Hall Caine.

It is impossible to indicate all that goes to the making of a really popular book, but an abundance of pretty and especially of sentimental scenes, an easy flow of the narrative, occasional flashes of wit and much pleasant moralizing will almost always be found among its most obvious characteristics.

Now Conrad sins unpardonably against all these essentials to popular success. He is as unsentimental as can be imagined, the very opposite of

¹⁾ *Joseph Conrad. A Study* by Richard Curle. London, Kegan Paul, 1914.

writers like Temple Thurston or Florence Barclay, his work is permeated with irony and sardonic humour, he cannot be called 'sparkling', very often the strange meandering movement of the story bewilders the reader, and Conrad never moralizes. Neither is he at all concerned with political or social problems; one cannot learn from his works, how the world can be set right. He does not remonstrate with the reader, he does not advocate any theory or teach a moral at all directly, which, however, does not mean that his work should not have any ethical value. His books will perhaps make us sadder —, they will certainly make us wiser men and by making our insight into man, his character, his motives and his fierce uphill fight against fate and nature, so much deeper, they will strengthen our sense of solidarity and awaken in us that wide, godlike tolerance which is one of the noblest virtues of which man is capable and which places him most highly above the savage or the brute.

Conrad is fully conscious of his aim in art.

Remarkably early in his literary career — in the preface to 'The Nigger of the Narcissus' 1898 —, he set forth the ideals to which he has remained faithful ever since. He holds, that while philosophy deals with ideas and science with theories and facts, art appeals primarily to the imagination, "to our capacity for delight and wonder, to the sense of mystery surrounding our lives; to our sense of pity, and beauty, and pain, to the latent feeling of fellowship with all creation — and to the subtle, but invincible conviction of solidarity that knits together the loneliness of innumerable hearts, to the solidarity in dreams, in joy, in sorrow, in aspirations, in illusions, in hope, in fear, which binds men to each other, which binds together all humanity — the dead to the living and the living to the unborn".

And a little further in the same preface, which may one day be counted among the epoch-making manifestoes of art, he defines his object as follows:

"My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel — it is before all to make you see. That — and no more, and it is everything. If I succeed, you shall find there according to your deserts: encouragement, consolation, fear, charm — all you demand and, perhaps, also that glimpse of truth for which you have forgotten to ask".

Joseph Conrad is a realist. an uncompromising realist. There can be no doubt about that, however much certain scenes and persons in his novels smack of the romantic. But his realism is different from that of Zola or Flaubert or Thomas Hardy. Conrad has extended the bounds of the region occupied by the art of the naturalistic and realistic schools and he has extended them in two directions.

Firstly he finds his subject matter in a dominion much larger than that of any of the older realists. The ideal being to make their portraits and pictures as true to nature as possible, their fiction had to be based principally on their own experience and consequently we find them portraying a somewhat limited set of characters, describing a comparatively small district.

The Wessex Novels are a case in point, *Pride and Prejudice* an extreme example. But thanks to a childhood spent in Poland and twenty years of wandering, during which he saw most parts of the world and came into contact with men of all sorts and conditions and nationalities, Conrad is equally well at home in the Australian Archipelago as in London or Marseilles, in South America as in Poland and knows the half-savage Malay but little less intimately than the highly civilized Frenchman or Londoner. This wide range combined with the most painstaking realism gives his work a unique position in modern English fiction.

Secondly — and this is much more important yet — his philosophic conception of reality separates him from artists of the type of Emile Zola or Thomas Hardy.

There is a word which occurs in Conrad's work again and again, in conversations as well as in descriptions, and which at times crops up in quite unexpected places: the word 'strange'. It will strike every reader who has once paid attention to it and he will do well to pay attention to it, for the frequent use of this adjective with all its synonyms, such as: 'singular, mysterious, unusual', is not a chance idiosyncrasy of style, but the inevitable, unconscious outcome of the author's peculiar way of looking at the world.

Conrad has a keen eye for the singularity of events and situations, for the strangeness of stupid, unexpected coincidence; but what means much more: he is strongly and continually conscious of the riddle of the universe. His mind is always preoccupied with the dark, incomprehensible powers alurk in the human soul, the mystery of animal life, of the sea, the woods, of nature in general, the mysteriousness inherent in even the most trivial, inanimate objects.

This consciousness of an ultimate mystery behind all things is of course by no means new in literature; it colours almost all poetry in the romantic periods and has appeared in fiction too; what is new is the constancy of its presence in Conrad's novels and the way in which it has affected his art. For Conrad does not theorize about the mystery, having the agnostic's conviction, that it is unknowable, neither does he consider it as a kind of super-world, a sphere above or opposite to the world of the senses and of thought, so that we can occupy ourselves with the two worlds, with Heaven and Earth, in turn: he includes it in his conception of reality, it is present as a subtle, inseparable quality of the real world, almost imperceptible, evanescent, always baffling and evading our efforts to grasp it, but yet always undeniably present, always capable of affecting our deepest thought, and in his descriptions reality is tinged by the various shades, aspects, degrees of mysteriousness almost in the same way as it is tinged by the variations of colour and light. It is interesting to note, that this new extension of realism runs parallel with the recent development of scientific thought. The materialistic conception of the universe, coinciding in art with the naturalism of that great master Emile Zola and his many talented followers, has of late years suffered a formidable series of defeats. Scientists are now coming to the conclusion that the boundaries of what can be acknowledged as real must be extended; and some of the most serious and acute thinkers even begin to speak of cosmic and atomic consciousness. This means, that the strictly scientific conception of the universe and the mystic and idealistic conception, though still far apart, have come a little nearer to each other than they were some fifty years ago and this development tallies exactly with the spirit of Conrad's realistic art. The frequent occurrence of words as 'strange' and 'mysterious' is of course only a slight, if a significant, symptom of this spirit, which can be discerned in the tone of the whole work rather than indicated in isolated scenes or passages. Yet it is of course more apparent in one book than in another, more in 'Lord Jim' than in 'The Arrow of Gold', more in 'Chance' than in 'The Secret Agent', and occasionally it comes out very clearly, it rises to the surface so to say and breaks through the author's restraint. Somewhere he says of a personage, that his faculty of wonder was not very great. Now Mr. Conrad himself possesses this faculty in an unusually marked degree.

He wonders at moonlight:

"There is something haunting in the light of the moon, it has all the dispassionateness of a disembodied soul and something of its inconceivable 'mystery' —

at the depth of a woman's eye :

"the big sombre orbits of her eyes, where there seemed to be a faint stir such as you may fancy you can detect, when you plunge your gaze to the bottom of an immensely deep well. What is it that moves there? you ask yourself. Is it a blind monster or only a lost gleam from the universe?" — at society :

"We feel ourselves in the presence of the power of organized society — a thing mysterious in itself and still more mysterious in its effect" —

very often at the various aspects of the sea, its beauty, its power, its serenity sometimes, but most of all he wonders at :

"the wonderful linking up of small facts", "the precise workmanship of chance, providence, call it what you will".

For Conrad is a fatalist and his fatalism is qualified by his strong consciousness of the mystery inherent in everything and his consciousness of the irony of fate, of the incomprehensible part, played by chance in the noblest efforts of man. This latter sense Conrad shares with the author of 'Life's Little Ironies'.

But Conrad's conception of the irony of fate includes a little more than the older novelist's. It has developed in a direction away from the materialistic philosophy underlying Hardy's conception. To Hardy the stupid, accidental power of a conglomeration of circumstances is always and most assuredly inimical to man; he is struck by its bad influence rather than by the singularity of the fact, that this blind force should always and invariably be hostile to mankind. Conrad, however, though pessimistic as to man's endeavours to fight against fate, is again first of all struck by the mystery of the dark powers at work against man's desire and the very mysteriousness of these powers leaves room for some little hope. There may be some method in the madness of chance after all, some hidden purpose, which man is too blind to see. Conrad does not say this in so many words, but his brooding over the mysteriousness and the incomprehensibility of fate, even more than over its destructive force, very often suggests this possibility. At any rate he never denies it; his attitude towards the problem of the ultimate destiny of man has the neutrality of the agnostic's and at the same time his strong and ever present consciousness of the riddle of the universe is always subtly undermining his despair, because it takes away from him the *certainty*, that life is irretrievably bad and leads to nothing. There is indeed a curious duality in his conception of life, which Richard Curle considers as a symptom of Conrad's Slavonic extraction: he is at the same time full of despair at life and yet full of belief in goodness. And it is significant, that in his novels adverse circumstances do indeed impair or even totally destroy man's happiness, but that they also serve to bring out and develop man's noblest qualities.

To Conrad's pessimism and melancholy is linked a positive zest for life, for which he finds food not in the contemplation of the seeming, but treacherous serenity of nature, however much he may admire its beauty at times, but in the contemplation of the wonderful potentialities of the human soul.

The strong inclination to see the strange and mysterious in all things, together with the enormous range of his experience lend a romantic impression to much of his work. Yet Conrad is always decidedly a realist. It

is always his chief purpose to make us see, to make us believe in the reality of his personages, of his scenes, of his stories and this end he has completely attained. His characters are so alive to our imagination, that they never once strike us as bookish and we are at first inclined to believe that Conrad must have met them all and sundry in his wanderings, so that their creation is due to a supreme act of memory rather than of imagination. The truth lies, of course, midway, but the involuntary supposition, that Conrad's personages are all accurate portraits, drawn from memory, is proof positive of their astonishing lifelikeness. Conrad's critics agree, that his psychology is beyond praise, which is but another way of saying, that he has achieved the greatest task of the novelist, that of "calling up spirits from the vasty deep". His marvellous talent of painting with a few words the outward appearance of people, their surroundings, the very atmosphere of the region, the town and even the room, in which they live and act and suffer, makes the suggestion of reality still stronger. And is not this gift of making the reader implicitly believe in the reality of the characters the principal, if not the only criterion of the true novelist?

The object is attained by intuition and imagination more than by calculating intelligence, but of the object itself Conrad was from the first perfectly conscious and in his intense desire to make his fiction lifelike and convincing he has gone a step further in technique than most other novelists.

He wants to give to his art "the plasticity of sculpture", to make us see the characters not from one viewpoint — that of the novelist himself — but from many. After his first three novels in which he used the method of direct narrative, Conrad frequently steps back from the story as a narrator. Captain Marlowe, a fictitious character, who plays himself some part in the events, is employed instead and we see almost everything through his eyes. In 'Chance' the method is more complicated. No fewer than four or five narrators occur there, three of whom play an active part in the story themselves. A drawback of the method is, that the easy flow and smoothness of the narrative is broken, but this is more than outweighed by the surprising and unparalleled suggestion of reality attained by means of it. As Mr. Leland Hall so well defines it in his essay on Conrad:¹⁾ "(the characters) move not against a background but in the midst of a circumfluent reality", and personally we can quite agree with him where he writes: "Conrad has achieved such results with it (in 'Chance') as to raise very pressingly the question, whether or not he has broken quite away from tradition and created a new art of the novel". We may only add, that Conrad's method of hiding himself behind three or fourfold veils of I's is near akin to the one used in that famous 18th century hoax: "The Relation of Mrs. Veal" and it is significant, that hardly any other author was such a past master in the art of persuasion as Daniel Defoe. If then it is true, what Harold Williams says, that in 'Chance' Conrad's "mannerisms have begun to conquer him" we can but hope, that this conquering will continue yet a while.

The distinct change in narrative technique that may be observed in comparing one of Conrad's earliest books with "Chance", has gone hand in hand with a change of style. But whereas the way in which the story is told has become more complicated, his prose has become more simple, that is to say the impression it makes upon the reader is one of greater simplicity and ease. In reality this ascetic simplicity is the result of greater,

¹⁾ In: Cunliffe, *English Literature during the last half century*. See Review E. S. August 1919.

more conscious mastership, of rigorous restraint, of a far more complicated mental process indeed than that underlying the earlier exuberance. Conrad has succeeded in making his extraordinary power of style more immediately subservient to what is always his chief concern: the creation of a realistic atmosphere. It is especially in the descriptions of nature that the change is noticeable. Generally speaking they have become shorter and less conspicuous, they are not inserted for the sake of their own inherent beauty, but serve to give the necessary, realistic background to the acting personages and to intensify the dramatic effect of the story.

This intensely dramatic impression made by the novels and most of the short stories is another characteristic feature of Conrad's art. He possesses indeed many endowments indispensable to successful playwriting: a strong sense of the dramatic irony of fate, a deep instinctive insight into the workings of the human heart, an objective unbiased view of his personages, so that every one of them receives full justice without any whitewashing or blackening by the author's personal sympathies or antipathies. To these may be added another quality to which I have not yet referred: Conrad's great ability of leading up to a strong, dramatic finish. This faculty he has displayed from the very beginning of his career and his latest novel is at least as remarkable in this respect as his first.

In the first book: 'Almayer's Folly', the situation in the depth of the primeval Borneo forest, where Nina finally chooses between her father and her lover is one of high dramatic tension; and in the latest novel we have: 'The Arrow of Gold', which is somewhat slow at starting, the preparation for Rita's appearance being really, we think, a little too prolonged, there is likewise a strong dramatic final scene, when Mr. George having accidentally entered in the night the room where his beloved Rita had hidden, this room is regularly besieged by Rita's former, ferocious and revengeful lover, of whom she stands in great awe.

Such final scenes testify to Mr. Conrad's sense of unity and balance, to his predilection for careful plot-construction. In this regard he turns away from the many modern realists who still cherish the theory of the "tranche de vie" and whose novels and plays often have wilfully weak or at any rate indifferent endings.

But the strong conclusions, led up to and composed with great inventive ingenuity, serve with Conrad not only to round off the story, to give greater unity to the whole book, but, what is of more importance, they always serve to bring out the nicest psychological shades, the most deeply hidden springs of action. After the final catastrophe the characters, carefully moulded throughout the story, stand completely revealed to our imagination, clear, lifelike, unforgettable. The impressive finish is indeed a striking characteristic of Conrad's work; hardly any of his books but becomes better and better towards the close. Even such a book as 'Lord Jim' which was originally intended for a short story, but which grew under the author's hands into a rather lengthy novel and is thus not perfectly balanced in all its parts, is yet concluded by a marvellously ingenious and impressive final catastrophe, followed — and this is a feature we find in most of his books — by a slow, quiet, intensely pathetic anticlimax.

The scope of this sketch prevents us from speaking about all the novels separately; we must content ourselves at present with a mere enumeration, and can add only a few words to those which we think the most important.

'Almayer's Folly', 1895, was followed as early as 1896 by 'An Outcast of the Islands'. In 1898 appeared 'The Nigger of the Narcissus' with its

important and suggestive preface; a novel unique in its kind, the story of a voyage, with powerful and very original portraiture of the crew. 'Lord Jim', Conrad's most popular book was published in 1900; a young, honest, romantic mate commits — almost involuntarily — an act of cowardice; perfectly amazed at his own weakness and greatly ashamed he wanders everywhere in search of oblivion. When he has at last regained self-respect and comparative happiness among the savages of a remote island in the Dutch East Indies, a terrible catastrophe leads to his destruction. A very moving book, which probes deeply into the problem of the duality of the human soul. It contains descriptive passages of great beauty and besides the full length portrait of Jim, there are a number of vividly depicted minor characters, among whom the quaint, but very sympathetic German: "Stein", stands supreme.

'Nostromo' (1903), considered by Richard Curle as Conrad's masterpiece, is an intricate and truly colossal fabric of imagination; a story of greed, love and plotting in an imaginary South-American republic; the multifarious characters are all distinct, real and lifelike, the details of the plot have all been fused with complete mastery into one great whole; 'Nostromo' shows Conrad's tremendous creative force at its highest.

Then follows, after 'The Secret Agent' (1907) and 'Under Western Eyes' (1911) that wonderful, highly original novel: 'Chance' (1914). It is the story of the love of a sea captain for Flora de Barral, the daughter of a financier who was put in prison for fraudulent actions; it is remarkable for its subtle character analysis, the astonishingly graphic descriptions of the personages and their surroundings and its magnificent style. To the peculiar narrative technique and the effect attained by means of it in this book, we have already referred. There can be little doubt, we think, but 'Chance' will prove of permanent importance in the history of the English novel.

Conrad's latest novels are: 'Victory' (1915), 'The Shadow Line' (1917), and 'The Arrow of Gold' (1919). We learn, that another novel, 'The Rescue', is very soon to follow.

Among the collections of shorter tales: 'Tales of Unrest', 1898, 'Youth', 1902, 'Typhoon', 1903, 'A Set of Six', 1908, 'Twixt Land and Sea', 1912, 'Within the Tides', 1916, we would especially draw the reader's attention to 'Youth' and 'Typhoon', as containing all but perfect examples of the art of the short story.

Furthermore Conrad has written two volumes of interesting autobiography: in 1906 'The Mirror of the Sea: Memories and Impressions', and in 1912 'A Personal Record', which later on changed its name into: 'Some Reminiscences', but is now issued again under its original title; and two novels in collaboration with F. M. Hueffer.

Studies on Conrad have been published by Richard Curle and by Hugh Walpole; shorter essays inter alia by Henry James, Ford Madox Hueffer (in the English Review 1911), Edward Garnett, ('Notes on Novelists'), Arnold Bennett, Leland Hall; while of course critical notices of the novels at the time of their publication are to be found in most English papers and periodicals.

The following list of editions may perhaps be of use:

Cheap Reprints:

Chance A Tale in Two Parts, London, *Methuen & Co. Ltd.* 12th edition. 2sh.

Within The Tides. The Wayfarer's Library. *Dent & Sons.* 2 sh.

A Personal Record. *Nelson's Library.*

Uniform Edition, *Dent & Sons.* 6 shillings each:

Within the Tides. Nostromo. Lord Jim. The Shadow Line. Twixt Land & Sea. Youth. A Personal Record.
Heinemann: Typhoon, The Nigger of the Narcissus, The Inheritors (by J. Conrad and F. M. Hueffer).
Nelson: Romance (by J. Conrad and F. M. Hueffer).
Methuen: Under Western Eyes, The Mirror of the Sea, The Secret Agent, Victory, A Set of Six.
Nash: Some Reminiscences.
 Very fine volumes are also those published by *T. Fisher Unwin*:
 Almayer's Folly, 6 s. An Outcast of the Islands, 6 s. Tales of Unrest, 6 s. The Arrow of Gold, 7 s.

A. G. VAN KRANENDONK.

PARTICIPLES.

III.

Syntax.

The Past Participle in Detail.

(Continued.)

35. The ordinary adjective intensives may also be found before adjectival past participles. Thus

most. "Goldsmith," says Thackeray, "is the *most loved* of all authors." R. ASHE KING, *Ol. Goldsmith*, Ch. XIII, 153.

Home Rule and the Insurance Act .. remain the *most talked-of* subjects in the contest. *Westm. Gaz.*, No. 6377, 2*b*.

much. "Tommy" looks far fitter .. than the *much vaunted* soldiers of the War Lord. *Graph.*, No. 2339, 439 *c*.

rather. The tenth anniversary of the Tariff Reform movement .. was kept in a *rather chastened* mood by the stalwarts of the movement. *Westm. Gaz.*, No. 6228, 1*c*.

so. Our study is better than ever this year — faces the South with two huge windows — and oh! *so furnished*. JEAN WEBSTER, *Daddy-Long-Legs*, 164.

too. To-day he was *too roused* and angry to risk the chance of meeting .. M. de Witt. MARJ. BOWEN, *I will maintain*, II, Ch. VII, 189.

very. It may well be supposed that men who wrote thus to each other, were not *very guarded* in what they said of each other. MAC., *Fred.*, (691 *b*).

He had a large, sallow, ugly face, *very sunken* eyes, and a gigantic head. DICK., *Pickw.*, Ch. XVI, 140.

This is a *very interrupted* letter. JEAN WEBSTER, *Daddy-Long-Legs*, 42.

Note: Like adjectival present participles (22 Note), adjectival past participles are but rarely found in the terminational superlative. Instances of the terminational comparative appear to be non-existent.

Good fortune then! / To make me blest or *cursed'st* among men. SHAK., *Merch. of Ven.*, II, 1, 47.

Ay, be it the *forlornst* bodily tabernacle in which immortal soul ever dwelt. MISS MULOCK, *Noble Life*, Ch. XII.¹⁾

¹⁾ MURRAY.

The unfragrant and insanitary waif of its (sc. that of the Thames) *rottenest* refuse, the incomparable Rogue Riderhood, must always hold a chosen place among the choicest of our selectest acquaintance. SWINBURNE, Ch. Dickens, 61.
 There never were such times for the working classes, and to recommend thrift to them as the *blessedest* of virtues. The New Statesman, No. 96, 433 a.
 The *staidest* opinions have modified or seek correction. Eng. Rev., No. 103, 544 a.

36. Some adjectival past participles, when used predicatively, may take a prepositional object like ordinary adjectives.

We found Ned panting and *bathed in* perspiration. SWEET, Old Chap.
 The nation *unbroken* to such servitude began to struggle fiercely. MAC., Hist.
 The book is *crammed with* matter, but never *burdened with* it. Bookman, No. 316, 123 b.
 Cicero never spoke better. Once more and you are *confirmed in* assurance for ever. GOLDSMITH, She Stoops, II, (189).
 Somerset was very little *known to* the public. MAC. Hist., II, Ch. VIII, 98.
 Marvell'd Sir David of the Mount; / Then *learn'd in* story, 'gan recount / Such chance had happ'd of old. SCOTT, Marm., IV, XXII.
 Sharp practitioners *learned in* the wiles of insolvency and bankruptcy, DICK., Little Dorrit, Ch. VI, 30 b,
 I did not think you had been *read in* these matters. DRYDEN, Love for Love, III, 4, (255).
 He is deeply *read in* the writers, ancient and modern, who have treated on the subject. WASH. IRV., Sketch-Bk., No. 21, 194.
 Note α) Observe that *known to* varies with *known by*, in which the verbal principle re-asserts itself.
 Two women whom he loved and injured are *known by* every reader of books so familiarly that if we had seen them, or if they had been relatives of our own, we scarcely could have known them better. THACK., Eng. Hum., I, 41.
 β) Sometimes an adverb apparently has the value of a prepositional object
 I found him *garrulously given*. TEN., Talking Oak, VI (= *given to garrulity*).

37. When totally or partially converted into a noun, the past participle, to all appearance, never loses its verbal character entirely.

- i. Some day she would .. come back - to those *beloveds* who had given her up - so tenderly. MRS. WARD, Delia Blanchflower, I, Ch. VII, 189.
 The Prison Chaplain entered the *condemned's* cell for the last time. Westm. Gaz., No. 4983, 9 a.
- ii. "It was at once our duty and privilege .. to raise the *fallen*, seek the *lost* and restore the *outcast*. MRS. WOOD, The Channings, Ch. I, 3.
 The *self-taught* are keen and quick observers. LYTTON, My Novel, VII, Ch. VII, 449.
 We justified our conquest to ourselves by taking away the character of the *conquered*. FROUDE, Oceana, Ch. III.
 "I file into the old pew first, like a guarded captive brought to a *condemned* service. DICK., Cop., Ch. IV, 26 b.
 To the *Allied* cause the situation is more than hopeful. Eng. Rev., No. 74, 193.
 "Ourselfs will hear / The accuser and the *accused* freely speak. SHAK., Rich. II, I, 1, 17.
 Would *God's* *anointed*, accountable to God alone, pay homage to the clamorous multitude? MAC., Bacon, (380 a).

38. Some past participles may assume the function of prepositions. Thus in:
 It's *gone* half past six. MRS. ALEXANDER, For his Sake, I, Ch. III, 50.
 He stayed till *past* two o'clock.
 'Tis now *struck* twelve. SHAK., Hamlet, I, 1, 7.
 Now she knows she's to be married, *turned* Michaelmas. G. ELIOT, Sil. Marn. II, Ch. XVII, 132.

Note. *Provided* seems to be the only past participle that may assume the function of a conjunction. It is often found connected with *that*. For illustration see my Gram. of Late Mod. Eng., Ch. XVII, 71. Observe also that it is sometimes either preceded or followed by *always* in like manner as the Dutch *mits* is often connected with *altijd*.

- i. Now my idea is that, if Englishmen advance the money for railway construction and other work, a certain proportion of the English money thus lent should be spent in buying English goods — *always provided*, of course, *that* we can supply them as cheap and good as any of our competitors. Rev. of Rev., No. 190, 369 b.
- ii. He therefore informed them that he should not take it ill of them if they made their peace with the dynasty, *provided always* that they were prepared to rise in insurrection as soon as he should call upon them to do so. MAC., Hist., VII, Ch. XVIII, 1.

This question is likely to drag on for many months, *provided always* that Mr. Redmond can be induced to believe that Mr. Asquith is not playing with him. Westm. Gaz., No. 5243, 16 c.

39. Past participles enter into combination with various other parts of speech, forming compounds with them in which the verbal idea appears in various degrees of prominence. Partly depending on this and partly also in harmony with the supposed closeness of the connexion, these compounds are written in separation, with a hyphen or in combination.

- a) with nouns, in some adverbial relation mostly one of agency. Instances with intransitive verbs seem to be very rare. Although these compounds with participles of transitive verbs can be freely formed of any suitable combination, they are not common in colloquial language.

- i. *At length, Maria Lobbs being more strenuously urged by the *love-worn* little man, turned away her head, and whispered her cousin to say .. that she felt much honoured by Mr. Pipkin's addresses. DICK., Pickw., Ch. XVII, 152.
But Enid fear'd his eyes, / Moist as they were, *wine-heated* from the feast. TEN., Ger. and En., 351.

A luckier or a bolder fisherman / .. did not breathe / For leagues along that *breaker-beaten* coast. id., En. Ard., 51.

The level rays poured dazzling between the tree-trunks; turning the *dust-ridden* air into a mist of dusky gold. E. F. BENSON, Arundel, Ch. I, 7.

The bank sloped away to a stream crossed by a *moss-covered* bridge. MARJ. BOWEN, The Rake's Progress, Ch. II, 17.

I believe he's spent his first few .. s in some *God-forsaken* hole. MAUD DIVER, Desmond's Daughter, II, Ch

The soil of an imagination like *thaw* .. ts is magically sensitive to *chance-blown* seed. Bookman, No. 316, 122 b.

The whole of this ... Res Publica ... has been seized by ... a *peer-ridden* or *capitalist-controlled* Parliament, ib., No. 316, 124 b.

The railways are *State-owned*. Westm. Gaz., No. 6435, 2 a.

Compare with the above compounds the combinations illustrated by the following quotations:

The carpet and curtains were faded *by the sun*. LYTTON, My Novel, V, Ch. XXV, 288. (= *sun-faded*.)

**Helen Pendennis was a *country-bred* woman. THACK., Pend., I, Ch. VII, 81.

The master of that ship / Enoch had served in .. / Came .. / Reporting of his vessel *China-bound*. TEN., En. Ard., 122.

Her pore (= poor) mother, not being a *Scripture-read* woman, made a mistake at his christening. TH. HARDY, Far from the Madding Crowd, Ch. X, 91.

Tongue-tied timidity is the best proof of sincerity. FRANK HARRIS, The Women of Shak., Ch. III, 54.

- ii. There was not a shade of difference between .. the learned Scribes and the *world-travelled* warriors. CHESTERTON. (Il. Lond. News, No. 3373, 48 c).

Note. Thus we may also apprehend compounds with *self*, such as *self-made* which naturally analyses into *made by (one's) self*.

Helen says you are *self-taught*. LYTTON, *My Novel*, I, VII, Ch. XIX, 489.

- b) with adverbs, the participle corresponding to 1) a transitive verb. The adverb may be one of α) quality. Such compounds can almost be formed *ad libitum*. See MURRAY, s.v. *ill*, 7. Note especially *ill-bred*, *well-bred*, *ill-advised*, *ill-disposed*, *well-disposed*.

An *ill-advised* and unfortunate insurrection. WORDSWORTH.

You are an honest man, and *well affected* to our family. LYTTON, *Eugen Aram*, Ch. IX, 60.

The influence of the season seems to extend itself to the very waggon, whose slow motion across the *well-reaped* field is perceptible only to the eye. DICK., *Pickw.*, Ch. XVI, 187.

There were a few *well-disposed* natives who saw them and were sorry for them. MCCARTHY, *Short. Hist.*, Ch. XIII, 187.

Nor can I ever be persuaded that the *so-called* hardening is necessary in a world which . . . requires softening down rather than stiffening up. *Eng. Rev.*, No. 113, 343.

Tennyson pieces *exquisitely* observed detail into a *delicately wrought* picture. *Bookman*, No. 316, 122 b.

- β) degree. He saw the Jew with his *half-closed* eyes. DICK., *Ol. Twist*, Ch. IX. The street of labour before the war was a street of starvation — of *badly-fed* women and *under fed* children. *The New Statesman*, No. 250, 372 a.

- γ) place. He came up with *outstretched* hand. THACK., *Pend.*, I, Ch. XXX, 321. Jane arrested her with an odd, shy motion like that of an *out-flung* claw. AGN. EG. CASTLE, *Diam. cut Paste*, II, Ch. I, 117.

- δ) time. The *before-mentioned* hamper. DICK., *Pickw.*, Ch. IV, 33.

It is not our purpose to describe this *oft-travelled* tour. THACK., *Pend.*, II, Ch. XIX, 199.

The "Ode to Psyche" was not . . . the *last composed*, but the first of the five famous Odes. *Bookman*, No. 316, 122 b.

But if it was the *earliest composed* [etc.] *ib.*

She (sc. Japan) watches Imperialism trampling the *new-born* Russian State. *Eng. Rev.*, No. 113, 373.

For further instances of participial compounds with *new* see especially JESPERSEN, *Mod. Eng. Gram.*, II, 15.31. Observe also that in these compounds *new* varies with *newly*. Thus JESPERSEN quotes:

Some bright spirit *newly born*. SHELLEY.

The *newly married* pair. THACK., *Pend.*

Constructions like that illustrated by the following quotation seem to be rare:

The master told me to light a fire in the *many-weeks-deserted* parlour. EM. BRONTË, *Wuth. Heights*, Ch. XIII, 69 b.

- 2) an intransitive verb. Instances are not very common, being practically confined to certain fixed combinations. Of particular interest are the numerous compounds with *behaved* and *spoken*. This latter participle has the value of the adjective *speeched*, formed from the noun *speech*; but compounds with *speeched* are, apparently, non-existent. See also 31, and compare JESPERSEN, *Mod. Eng. Gram.*, II, 15.36.

A very *pretty-behaved* gentleman. SHER., *Riv.*, 5, 1, (275).

Hussy = an *ill-behaved* woman or girl. WEBST. Dict.

Lord Roberts declares he has the *best-behaved* army in the world. *Times*.

I don't consider myself at all a *badly-behaved* woman. BERN. SHAW, *Overruled* (*Eng. Rev.*, No. 54, 182).

Compare: Some rich peasants in a village in Brunswick used to meet at the village inn about the time *well-conducted* people entered the church. STOF., *Handl.* I, 58.

- ii. The Captain .. was at least a *civil-spoken* gentleman. LYTTON, *My Novel*, I, III, Ch. X, 161.

Mrs. Hazeldean, though an excellent woman, was rather a bluff, *plain-spoken* one. *ib.*, I, III, Ch. XIII, 171.

He's a nice, *fair-spoken*, pretty young man. THACK., *Pend.*, I, Ch. V, 64.

A *free-spoken* young man. FLOR. MARRYAT, *A Bankrupt Heart*, II, 73.

A *nice-spoken* gentleman. *ib.*

Thus also *outspoken*, as in:

She had always been remarkably frank and *outspoken*. EDNA LYALL, *Web Two*, I, 43.

- iii. Again the *long-fallen* column sought the skies. GOLDSM., *Trav.*, 136.

"I must have gone about the world with closed eyes," was the remark of a *well-travelled* man after he had completed only half the Course. *Eng. Rev.*, No. 111, *Advert.*

Note: In some compounds the adverb stands after the participle.

Those years of too early and too heavy toil .. made her (sc. Octavia Hill) prematurely *grown-up*. *Athen.*, No. 4463, 515 b.

- β) Sometimes the compound contains two adverbs.

Shelley's "Hymn to Intellectual Beauty" .. *more long-drawn-out*. *Bookman*, No. 316, 123 a.

- c) with adjectives, 1) such as denote a place of origin.

A *foreign-born* resident of a country. WEBST., *Dict. s.v. alien*.

The great majority are *Dutch born* and Dutch speaking, *Times*, No. 2003, 447 a.

The percentage among the "*foreign-born*" is higher than among the native-born. WELLS, *The Future in America*, 156. ¹⁾

In some combinations of a similar nature the origin-denoting word is rather adverbial than adjectival. Thus in

She was a stout, round, *Dutch built* vessel. WASH. IRV., *The Storm Ship* (STOF., *Handl.*, I, 84).

The Opposition propose a *Canadian-built* and *Canadian-manned* Navy. *Westm. Gaz.*, No. 6101, 1 b.

American-made boots; *foreign-manufactured* goods. *Times*.

- 2) such as denote the result of the action implied in the participle.

Thou sure and *firm-set* earth, / Hear not my steps, which way they walk. SHAK., *Macb.*, II, 1, 56.

Clean-shaven was he as a priest. LONGF., *Tales of a Ways. Inn*, Prel.

He purchased a sufficiency of *ready-dressed* ham. DICK., *Ol. Twist*, Ch. VIII.

Breakfast .. was *ready laid* in tempting display. *id.* *Pickw.*, Ch. V.

40. Obs. I. When modified by such adverbs of degree as *as*, *so*, the component parts of the compound may be separated by the indefinite article. See especially A. SCHMIDT, *Shak. Lex.*, I. For similar formations with respectively present participles and adjectives in *ed* see 26, c, Note β and 43 Obs. V.

There's no man is so vain / That would refuse *so fair an offer'd* chain. SHAK., *Com. of Er.*, III, 2, 186.

I hold myself *as well a born* man as thyself. SCOTT, *Abbot*, Ch. XV, 140.

- II. Occasionally we find a group of two participles connected by *and* used attributively. He would certainly have struck a stranger as a *born and bred* gentleman. EM. BRONTE, *Wuth. Heights*, Ch. XIV, 75 b

Their speculative faculties seem only to be able to run into *cut-and-dried* channels. EL. GLYN, *The Reason why*, Ch. XII, 109.

The rather stout lady was no other than the quondam relict and sole executrix of the *dead-and-gone* Mr. Clarke. DICK., *Pickw.*, Ch. XXVII, 240.

¹⁾ JESPERSEN, *Mod. Eng. Gram.*, II, 15.32.

The Participles compared with allied Forms.

41. Attributive present participles are distinguished from attributive gerunds by being differently stressed: word-groups with the former having double stress (often called level or even stress), those with the latter having strong stress on the gerund and weak-stress on the head-word. Thus *falling sickness* (= illness in which the patient falls) has double stress, while *training-college* has strong stress on *training* and weak stress on *college*.

In some cases the nature of the verbal in *ing* in these compounds is uncertain, causing the stressing of the word-group to be variable. Thus, for example, *reforming days*, *retiring pension*, *working man*. For further discussion and illustration see my Gram. of Late Mod. Eng., Ch. XXIII, § 13, Obs. VII. Compare also MÄTZNER, Eng. Gram.², III, 73.

42. Attributive past participles should not be confounded with adjectives derived from nouns by means of the suffix *ed*, such as *aged*, *crooked*, *gifted*, *skilled*, *talented*, etc.

Thus also *stringed*, as in *stringed instruments*, which is sometimes, erroneously, given as a variant of the participle *strung*. But *bended*, as in *on his bended knees*, is a real participle, which in Middle English was superseded by *bent*. (See MURRAY, s. v. *bended*).

In these formations the suffix is distinctly used with the sense of *possessing*, *provided with*, *characterized by* (whatever is expressed by the preceding word or word-group). This meaning is considerably weakened in certain words similarly formed, such as *bigoted*, *crabbed*, *dogged*. See MURRAY, s. v. *-ed*, suffix ³.

Some forms in *ed* admit of a two-fold interpretation; i.e. they may be apprehended as adjectives derived from nouns by means of the suffix *ed*, or as past participles of verbs which are derived from nouns.

I found this a *limited* source of information. SCOTT, Old Mort., Ch. I, 21.

There were great, round, pot-bellied baskets of chestnuts, *shaped* like the waistcoats of jolly old gentlemen. DICK., Christm. Car., III, 60. (best understood as formed from the noun *shape*).

From earliest times the Waganda have been a *clothed* people. Graph., No. 2271, 962 b.

Sometimes there is an adjective with the prefix *be*, similarly furnished with the adjectival suffix *ed*, mostly adding to the notion expressed by the above adjectives that of surrounding, covering or bedaubing. See MURRAY, s. v. prefix *be*, 6. Also these forms can in many cases be regarded as participles, i.e. when there is a verb with the prefix *be* used in all the forms of an ordinary verb. When, however, there are no such variations, the form in *ed* is best considered as an adjective. MURRAY, accordingly, somewhat misses the point in observing that "some are used only in the passive voice".

In the high-road, he saw a man he knew, a member of his club, top-hatted and *befrocked*. TEMPLE THURSTON, The City of Beautiful Nonsense, Ch. XI, 79.

43. Obs. I. Adjectives formed from nouns by means of the suffix *ed* are very common, may indeed be freely formed of any noun, although only a limited number have found general currency. Thus *a chimneyed house*, *a stoved room*, *a hatted man* and a host of other such formations would hardly be tolerated, and some writers have found occasion to exclaim in rather strong terms against the free coining of such adjectives, which poets in particular are apt to indulge in. Thus JOHNSON, commenting on GRAY'S poetry writes, "There has of late arisen a practice of giving to adjectives derived from substantives, the termination of participles; such as *the cultured plain*, .. but I was sorry to see in the lines of a scholar like GRAY, *the honeyed spring*".

COLERIDGE delivers himself in Table-Talk, 171 as follows, "I regret to see that vile and barbarous vocable *talented* .. The formation of a participle passive from a noun is a licence that nothing but a very peculiar felicity can excuse".

DEAN ALFORD appears to have been positively shocked by the frequent occurrence of the adjectives in *ed*. In his *The Queen's English* §§ 218—219 he registers a vehement diatribe against the adjectives *talented* and *gifted*, words which every educated, Englishman, himself perhaps included, uses every day in literary compositions. He writes à propos of *talented* and *gifted*, "We seem rather unfortunate in our designations for men of ability. For another term by which we describe them, *talented*, is about as bad as possible. What is it? It looks like a participle. From what verb? Fancy such a verb as *to talent*! COLERIDGE sometimes cries out against this newspaper word and says, 'Imagine other participles formed by this analogy, and men being said to be *pennied*, *shillinged*, or *pounded*'. He perhaps forgot that, by an equal abuse, men are said to be *moneyed* men, or as we sometimes see it spelt (as if the word itself were not bad enough without making it worse by false analogy) *monied*'".

"Another formation of this kind, *gifted*, is at present very much in vogue. Every man whose parts are to be praised, is a *gifted* author, speaker or preacher. Nay sometimes a very odd transfer is made, and the pen with which the author writes is said to be *gifted*, instead of himself".

Among the following instances some may, in a manner, be regarded, as non-formations. For illustration from SHAKESPEARE see ABBOT, *Shak. Gram.*³, § 294. Dixon creeping past the door of the sick-room on his *stockinged* feet, could hear the moaning. MRS. WARD, *The Mating of Lydia*, I, Ch. IV, 93.

Can *storied* urn or animated bust / Back to its mansion call the fleeting breath? GRAY, *Elegy*, 41.

It (sc. Windsor Castle) is a place full of *storied* and poetical associations. WASH. IRV., *Sketch-Bk.*, X, 82.

Within a *window'd* niche of that high hall / Sat Brunswick's fated chieftain. BYRON, *Child Harold*, III, XXIII.

II Like ordinary adjectives the forms in *ed* may take the privative suffix *un*, e.g. *unskilled*.

She that has that (sc. chastity), is clad in complete steel, / And like a quiver'd nymph, with arrows keen / May trace huge forests, and *unharbour'd* heaths. MILTON, *Comus*, 423.

They descended the flights of *uncarpeted* wooden stairs and passed outside his door. TEMPLE THURSTON, *The City of Beautiful Nonsense*, Ch. XVI, 122.

Do you think I am absolutely *ungifted* that way? *ib.*, I, Ch. XVIII, 154.

III. Also such compounds as *clear-headed*, *good-natured*, *kind-hearted*, *strong-minded*, etc., in which an adjective and a noun are joined together by the adjectival formative *ed*, are very numerous and frequent, and can be made of practically any suitable combination.

This is the *even-handed* dealing of the world. DICK., *Christm. Car.*¹², II, 51.

The Russian Democracy in its *single-handed* struggle with Prussian Junkers. *Rev. of Rev.*, No. 338, 93 a.

Also *party-coloured*, in England more usually spelled *parti-coloured* or *particoloured*, belongs here, *party* being an adjective adapted from the French *parti*, Latin *partitus* = *divided*.

These compounds should be distinguished from those in which an adjective in *ed* formed from a noun, is modified by an adverb, e.g. *well-intentioned*, *well-mannered*. "Count, Count," screamed Mrs. Leo Hunter to a *well-whiskered* individual in a foreign uniform, who was passing by. DICK., *Pickw.*, Ch. XV, 133.

When there is a verb uniform with a noun, it is difficult to tell whether in these compounds the suffix *ed* is a verbal (participial) or adjectival formative. Thus, for example, in the case of *beautifully-coloured*, *well-conducted*, *well-shaped*.

Shakespeare .. was himself, not only handsome and *well-shaped*, but very gentle and courteous, with most ingratiating manners. FRANK HARRIS, *The Women of Shak.*, Ch. I, 3.

The uncertain nature of the suffix *ed* is also responsible for the fact that the language sometimes has two kinds of compounds, one with an adverb, one with an adjective. Thus we meet with *well-sized* and *good-sized* (the ordinary word).

Thus also we find *absent-minded*, *high-minded*, *noble-minded*, *strong-minded*, etc. by the side of *cruelly-minded*, *justly-minded*, *cheerfully-minded*, etc.

For comment on and illustration of these and many other similar formations see especially JESPERSEN, *Mod. Eng. Gram.*, II, 15.34 ff.

There is no difficulty in distinguishing the above compounds in which one of the component members is a noun or may be understood as a noun, from such as are made up of an adverb + past participle, e.g. *ill-bred*, *ill-advised*, etc., discussed higher up (39, b). It may, however, be observed that in the compounds *long-lived* and *short-lived* made up of a noun *live* (for *life*) + *ed*, the *from lived* is often, erroneously, apprehended as a past participle and, consequently, mispronounced as the past participle of the verb *to live*. See MURRAY, s.v. *long-lived* and *short-lived*.

IV. On the plan of such compounds as *blue-eyed*, *left-handed*, we also find such as have for their first member

a) a noun, e.g.: *eagle-eyed*, *lantern-jawed*, *leather-aproned*, etc.

Instances are quite common, any suitable combination, indeed, being capable of developing such a compound.

[These] facts and circumstances .. are beheld by every one, but our *mole-eyed* contemporary. DICK., *Pick w.*, Ch. XVIII, 156.

There were great, round, *pot-bellied* baskets of chestnuts. id., *Christm. Car.*¹⁾, III, 62.

He was dressed in a *plum-coloured* velvet. MARJ. BOWEN, *The Rake's Progress*, Ch. IV, 43.

b) a definite or indefinite numeral. As to compounds with the latter, instances are at all common only with *many*, e.g.: *a four-footed animal*, *a many-coloured carpet*.

i. It was late in the afternoon when the four friends and their *four-footed* companion turned into the lane leading to Manor Farm. DICK., *Pick w.*, Ch. V, 43.

Miss Arrowpoint and Herr Klesmer played a *four-handed* piece on two pianos. G. ELIOT, *Dan. Der.*, I, Ch. V, 65.

They (sc. women) do not .. know how terribly *two-edged* is their gift of loveliness. MEREDITH, *Ord. of Rich. Fev.*, Ch. XXVII, 212.

ii. *few*. Men and women and children, who, guided by hope or by hearsay, / Sought for their kith and their kin among the *few-acred* farmers / On the Acadian coast. LONGFELLOW, *Evangeline*, II, 2, 9.

many. Entering then, / Right o'er a mount of newly-fallen stones, / The dusky-rafter'd, *many-cobwebb'd* hall, / He found an ancient dame in dim brocade. TEN., *Mar. of G. or.*, 362.

Tulips and petunias, marigolds and flame-flower, morning glory and bougainvillaea made a jubilation of *many-coloured* carpet. E. F. BENSON, *A rundel*, Ch. I, 9. (Thus also *multi-coloured*, as in: It (sc. his love) burned with a steady and unwinking flame, without rockets and *multi-coloured* stars. ib., Ch. I, 7.)

Note especially the *many-headed beast* or *monster* (after HOR. Ep. I, 1, 76: *Belua multorum escapitum*) = *the populace*.

Then there came a turnip, then a potato, and then an egg: with a few other little tokens of the playful disposition of the *many-headed*. DICK., *Pick w.*, Ch. XIX, 176.

no. He was a brown-whiskered, white-hatted, *no-coated* cabman. DICK., *Sketches by Boz*, XVII.

several. It is a *several-chorded* lute on which they play. SYMONDS (*Macm. Mag.*, XLV, 325⁽¹⁾)

c) different pronouns. Instances occur only occasionally.

i. She's got *thy coloured* eyes. G. ELIOT, *Adam Bede*, 161.²⁾

ii. *This shaped* eye or that. MEREDITH, *Ord. of Rich. Fev.*, 231.²⁾

iii. Both are printed in *the same sized* paper. COLLINGWOOD, *Life of John Ruskin*, 348.²⁾

V. When modified by such adverbs of degree as *as*, *so*, *too*, the compound is sometimes split up into its component parts, the indefinite article being interposed. Such a word-group as *so honest a face* appears then to be moulded into a compound adjective through taking the suffix *ed*. See ALEX. SCHMIDT, *Shak. Lex.*, i. For similar formations with respectively the present and the past participle see 26, c, Note β and 40, Obs. I.

Let me live here ever
paradise. SHAK., *Tem*
endowed with such a r

), *rare a wonder'd* father and a wife / Makes this place
IV, 123. (= so rarely wondered a father, i.e. a father
power of working miracles. AL. SCHMIDT.)

¹⁾ MURRAY.

²⁾ JESPERSEN, *Mod Eng. Gram.*, II, 15.351.

In this the antique and well-noted face / Of plain old form is much disfigured. / .. It makes the course of thoughts to fetch about, / .. Makes sound opinion sick and truth suspected, / For putting on *so new a fashion'd robe*. SHAK., King John, IV, 2, 27.

I have known as *honest a faced fellow* have art enough to do that. SCOTT, Kenilworth, Ch. XII, 141.

Similarly such a word-group as *such a colour* may take the adjectival suffix *ed*, resulting into the compound *such a coloured*.

Her hair is auburn, mine is perfect yellow: / If that be all the difference in his love, / I'll get me *such a colour'd periwig*. SHAK., Two Gent., IV, 4. 196.

- VI. The non-repetition of the modifying element in the second of a succession of such compounds as in the following quotation appears to be very rare:

What false Italian, / As *poisonous-tongued as handed*, hath prevail'd / On thy too ready hearing? SHAK., Cymb., III, 2, 5.

- VII. The unaltered noun is sometimes used where the meaning intended seems to require the adjective with the suffix *ed*. Thus *edge-tool* varies with *edged-tool* (for the different application see MURRAY); *barefoot* with *barefooted*. SCOTT (Old Mortality, Ch. II, 25) has a *wheel carriage*, instead of the ordinary *wheeled carriage*.

Thus not unfrequently compounds whose first element is a numeral, through contamination with similar compounds which denote a measure, such as a *four-foot ruler*, a *five-act comedy*, a *thirty-mile walk*, a *three-day visit*, etc. discussed in my Gram. of Late Mod. Eng., Ch. XXV, 31 ff.

The Elliot pride could not endure to make a third in a *one-horse chaise*. JANE AUSTEN, Pers., Ch. X, 92.

His poor old mother had the happiness of seeing .. her beloved John step into a close carriage, a *one-horse carriage*, it is true, but [etc.]. THACK., Pend., I, Ch. II, 17.

The *four-horse stage-coach* by which I was a passenger. DICK., Great Expect., Ch. XX, 193. (Compare: They drove to the Town-Hall in a *four-horsed carriage*. Graph. No. 2276, 55.)

A very nice *four-wheel chaise*. DICK., Pickw., Ch. V, 51. (Collins' Clear-Type Press; other editions have *four-wheeled*, and this seems to have been DICKENS's ordinary practice.)

A comfortable *four-post bed*. JEAN WEBSTER, Daddy-Long-Legs, 234.

Here's a *four-leaf clover*. *ib.*, 213. (MURRAY has only *four-leaved*.)

Observe that *seven-league boots* varies with *seven-leagued boots*.

With the above compare:

- i. Tom's *two-word* reply. G. F. BRADBY, For this I have borne him, Ch. VII, 83.
- ii. An old *eight-day clock* .. ticked gravely in the corner. DICK., Pickw., Ch. V, 44. The *eight-hour day*. Rev. of Rev., No. 214, 332 a.
- iii. His *ten-mile walk*. HARDY, Return III, Ch. VI, 260.
- iv. A *three-years' child*. COLERIDGE, Anc. Mar., IV.
- v. The race has been a *two-days event*. Il. Lond. News, No. 3856, 360 a.

44. SHAKESPEARE has also forms in *ed*, derived from adjectives, mostly in the sense of *made* whatever is expressed by the adjective. Such forms differ, as to their grammatical function, in no way from ordinary past participles.

The painful warrior *famoused* for fight, / .. Is from the book of honour razed quite. Son., XXV.

Shall that victorious hand be *feebled* here? King John, V, 2, 146.

Look here, what tributes wounded fancies sent me, / Of *paled* pearls and rubies red as blood. Lover's Compl., 198.

Lo, all these trophies of affection hot, / Of *pensived* and subdued desires the tender. *ib.*, 219.

H. POUTSMA.

Notes and News.

English Studies 1920. The way in which our readers have received the news of the increased subscription rate affords every reason for satisfaction. As a matter of fact the number of those who have taken their names off our list remains much below the usual annual percentage of withdrawals. We take this as proof positive that Dutch students and teachers of English want *English Studies* to remain and to continue its work. We assure them that we shall use every endeavour to maintain and augment the efficiency and interest of our journal.

We believe it will suit the convenience of many subscribers to pay their fee in two instalments. Postal receipts will therefore be presented half-yearly in future.

A handy binding-case for volume I will be forwarded by the publishers post free to any address on receipt of f 0.50. As binding is by no means cheap these times we point out that these cases may also be used as portfolios and can be easily shelved in any bookcase.

Offprints of the article *Suggestions for A Students* in last year's August issue are obtainable from Messrs. Swets & Zeitlinger at f 0.40 each, including postage.

English Association in Holland. Prof. Edith J. Morley will lecture before some of the local branches of the Association on the following dates: Utrecht, March 15, on *Rossetti and the Pre-Raphaelite Movement*; Amsterdam, March 16, on *George Eliot*; Haarlem, March 17, on *The Value of Literature in every-day life*; Groningen, March 18, on *John Ruskin as Social Reformer*.

Those who would wish to attend a course on *Theoretic and Practical Phonetics* to be given at one of the central branches by an English phonetician, are requested to send their names and addresses to the Association Secretary, Miss A. A. Klaar, 36 Voorstraat, Utrecht, (Miss Denijs has had to resign her function), before March 1. The course will be similar, though on a more limited scale, to those organised by the University of London, the fee will not exceed two guineas, and will be reduced as much as possible. The Committee cannot undertake any definite steps until it is certain that the participation will be sufficient to cover expenses; in that event particulars will be made known as soon as possible.

The hon. secretary requests members who know educated families in England willing to take Dutch students as paying guests, to communicate with her, giving full particulars. Association members who want such addresses may obtain them gratis so soon as they are available. Postage stamps should be enclosed in letters of enquiry.

The Committee invite suggestions from members for the furtherance of the aims of the Association.

Should the B-Examination be Split? It seems that we are in for a cessation of the neglect of Modern Studies hitherto displayed by our successive Governments. December 16 brought us the degree, that is to say: the number of degrees has been reduced to one in each faculty, so that in future a modern language may be offered as well as Dutch as Classics. This arrangement has at last brought us into line with students of other

branches of philology. An attempt to obtain a privilege which the latter have never possessed was doomed to failure, and did fail on Santa Claus Eve. A number of holders of the B-certificate in English, French or German had induced some members of Parliament to propose an amendment to the University Bill to the effect that any person holding a B-certificate in these languages or an M. O.-certificate in Dutch, should be allowed, during a period of three years, to take a degree without previous examination. This meant that *any* B-holder, no matter what his or her other qualifications might be — Gymnasium, H. B. S., Kweekschool, M. U. L. O., etc. — even if he had never attended a University at all, would be entitled to take a University degree. The question if Latin and Greek, which are obligatory for graduation in other languages, are indispensable to the student of English, etc., is not to the point here, whether we answer it one way or the other. The big tactical mistake was that the supporters of the amendment advocated a principle directly hostile to the whole tenor and spirit of our present University Act, and for which the Amendment Bill did not offer a single point of support. The Minister had an easy task in demolishing their arguments, and the proposal was defeated by 46 votes against 23.

The promoters of this action have rendered an extremely ill service not only to themselves, but to all their colleagues as well. Had they confined themselves to the demand that those who would have graduated before this if they might have offered a modern foreign language should be excused *candidaats-* and *doctoralexamen* on the strength of their A- and B-certificates — they might have succeeded. As it is, they themselves will have to take the *Staatsexamen* (in so far as they have not already done so), and the other two to boot; whereas those who hold *Einddiploma Gymnasium* or *Staatsexamen* will, under different names, have to pass A and B again, even if they should have been specializing for a considerable period. *Wie het onderste uit de kan wil hebben*

During the discussion on the *Secondary School Amendment Bill* attention was drawn to certain faults inherent to the present system of examination for the B-certificate. A candidate who obtains sufficient marks in Grammar, but fails in Literature, has to take the whole examination over again the next time he presents himself. This leads to such absurdities as the recent case of a candidate who failed in Grammar one year and in Literature the next. Without becoming pathetic about nervous strain, etc., we may well ask what is the use of such a system. In 1914/1915 an attempt was made by the united modern language students of Groningen and Amsterdam to get it improved, but they had no success. Chances seem to be better this time, and a student of French, Mr. T. J. C. Gerritsen, 266 Copernicusstraat, The Hague, has taken the lead in a movement to obtain a division of the B-examination into two or more parts that may be taken independently of each other; the certificate to be awarded after completion of the whole. We would not go as far as Mr. Gerritsen proposes (see *Weekblad voor Gymnasiaal en Middelbaar Onderwijs*, Dec. 10, 1919), who wants a division into as many parts as there are marks — we believe a division into Grammar and Literature would meet the requirements in the case of English at least. The French Committee has informed Mr. G. of its concurrence with his plan, and he is communicating with the English and German Committees. It is his intention to lay the matter before the Minister of Education in a petition and a private audience, and he is already in touch with some M. P.'s.

We doubt, however, if it be wise to couple another demand with this one, viz. that all candidates should be examined by their own teachers. The

objections to such an arrangement seem rather obvious. While we have no hesitation, therefore, in advising B-candidates among our readers to send their adhesion to Mr. G.'s principal request, we suggest that they should make separate mention of their view on the other point. The number of sub-divisions may safely be left for the Education authorities to settle. Besides, as the matter will not be dealt with by Parliament before its 1920/1921 session, there will be ample time for discussion about details. The *English Association* will consider the question in the course of the next few months.

B-Examination 1919.

Candidates	Number of those who ¹							
	sent in their papers.	did not present themselves.	withdrew before the oral exam.	withdrew before the lit. essay.	withdrew after the lit. essay.	took the whole exam.	failed.	passed.
Female	28	0	2	4	4 ¹⁾	20	6	14
Male	21	1	0	3	2	15	5	10
Total	49	1	2	7	6 ¹⁾	35	11	24

¹⁾ Including the 2 candidates who withdrew before the oral examination.

London Holiday Courses. Our report of last year's Holiday Courses at the University of London has elicited the following letter from Mr. Walter Ripman, which we have much pleasure in inserting. Though we should have welcomed a more detailed statement on the question of University courses for foreigners, the contents certainly throw some light on the difficulties the organizers have to cope with, and, therefore, form a necessary supplement to the accounts of our correspondents.

*University of London,
South Kensington, London, S W. 7.
December 29th., 1919.*

Dear Sir,

The notice of our Holiday Course, in your last issue, has naturally interested me very much. I am grateful for such appreciation of our efforts as it contains and for the criticisms. It would be possible to reply to these in detail and at some length, but I propose to confine myself to two points.

We do our best to classify the students in the reading classes, of which we have three grades; and we propose at the next Course to adopt a similar grouping in the conversation classes. If the results of our efforts in this direction have not always been entirely satisfactory, it must be remembered that we have to depend on the statements made in the form of application and that what one applicant terms "a good knowledge of phonetics" often turns out to be no more than what another describes as "an elementary knowledge". Further, a considerable number of applicants (about eighty in 1919) that had been accepted did not come at all, and we could not always fill the classes in the best manner; and they had to be filled, because we had to make the course pay its way, which was by no means easy. As a matter of fact, the balance was a little on the wrong side.

When we considered the question of having a Holiday Course so soon after the war, the difficulty of securing accommodation was felt to be the greatest obstacle. However,

we decided to do our best, and it gave us a great deal of trouble. At a time when the shortage of accommodation in London was acute, when our own people coming up from the country found it almost impossible to get rooms, we had to secure some kind of home for over two hundred students (far more than in any Course before the war). This was all the more necessary on account of the passport regulations. I explained all this clearly to the students; I told them how sorry we were that we had not in all cases been successful; and I consequently feel a little hurt at the implication that we did not do all that was humanly possible in the circumstances. We certainly hope that in 1920 more normal conditions will prevail.

Let me conclude by saying how much pleasure it gave us to welcome such a goodly company of Dutch students, and by expressing the hope that there will be an even larger number next summer.

Yours faithfully,
WALTER RIPMAN.

English Studies in Denmark. Prof. Otto Jespersen has kindly sent us his book on *Negation in English and other Languages*, published for *Det Kgl. Danske Videnskabernes Selskab* in 1917. It is an anticipation of the chapter on *Negatives*, to appear in vol. III or IV of the author's *Modern English Grammar*. The publication of the latter appears to have been delayed by the war, and in a reference to vol. III Dr. Jespersen even remarks: "if that is ever to appear." It is to be hoped that we shall not have to wait much longer for the continuation of the work that has roused such widespread interest in Holland, and has already become a classic of English Grammar.

We shall have occasion to revert to the book in one of our forthcoming issues.

Translation.

The last class.

1. That morning I was much too late to be in time for school, and I was afraid I should be scolded, especially since Mr. Hamel had told us that he would question us upon the participles, and I did not know a word of them.

2. For a moment I thought of shirking the class, and going off across country. 3. The weather was so hot and clear. 4. One heard the black-birds whistling on the edge of the wood, and in the Rippert meadow the Prussian soldiers at their drill. 5. These things were much more attractive than the laws of participles; but I had the strength to resist them, and I ran very quickly towards the school.

6. In passing by the Mairie I saw that there was a group of people by the notice board. 7. For the last two years, all the bad news had come to us from there; and without stopping I thought: "What is it now?" 8. Then as I crossed the square on the run, the blacksmith Wachter shouted to me: "Don't hurry so fast, little one; you will always get fast enough to school!" 9. I thought he was laughing at me, and out of breath, I went into Mr. Hamel's little courtyard.

10. Usually, at the beginning of a class, there was a great noise that could be distinctly heard from the road, desks opening and shutting, lessons being repeated all together at the top of the voice, with stopped ears to learn them the better, and the master's big ruler peremptorily tapping on the table for "Silence". 11. I counted on all this fuss to let me reach my seat unnoticed; but on this particular day all was quiet, like a Sunday morning. 12. Through the open window I saw my schoolfellows already

in their places, and Mr. Hamel walking to and fro with his terrible iron ruler under his arm. 13. I had to open the door and enter in the midst of that calm. 14. You may well think I blushed and was afraid.

15. Well, nothing happened. 16. Mr. Hamel looked at me without anger, and said very gently: "Go quickly to your place, my little Franz; we were going to begin without you".

17. I stepped over the bench and sat down at once at my desk. 18. Only then, a little recovered from my fright, I noticed that our teacher was wearing his embroidered black cap, beautiful green frock-coat and fine frilled shirt-front that he only put on on inspection days, or for prize-givings. 19. Then, too, there was something unusual and solemn about the whole class. 20. But what surprised me most, was to see at the end of the room, on the benches that were usually empty, the men of the village, seated and silent like ourselves, old Hauser with his cocked hat, the old mayor, the old postman, and others besides these. 21. They all seemed sad; and Hauser had brought an old spelling-book which he held open on his knees, his big spectacles laid across the page.

22. While I was wondering at all this, Mr. Hamel had gone up into his chair, and said, in the same grave and gentle voice with which he had spoken to me: "My children, this is the last of your classes that I shall take. 23. The order has come from Berlin that in future nothing but German shall be taught in the schools of Alsace and Lorraine... the new teacher comes to-morrow. 24. To-day's is your last lesson in French. 25. I beg you to be very attentive".

Observations. 1. *That morning I was much too late to be ready in time for school. I was much too late finished that morning to be in t. for s.; I was that morning much too late done to be ready in time for school. Too late ready is an impossibility.* — The Dutch *al* must not, or need not be translated. See Kruisinga, *Grammar and Idiom*, § 165. — *And the more(so) as (because) Mr. H. had told us.* —

2. *To think in the sense of to intend is followed by of + gerund (Poutsma I. 541). I thought to play (the) truant = I expected to play (the) truant.* Care should be exercised in translating Dutch infinitives after finite verbs: *Hij denkt knap te zijn = He thinks that he is clever (thinks himself to be clever). Hij weet het te vinden = He knows where to find it. Hij vreest te sterven = He fears he shall die. Hij verklaart onschuldig te zijn = He declares himself to be innocent (d. that he is i.)* See Poutsma I. 537. But the infinitives are right in *I promise to come; He hopes to succeed; I thought to die*, as they refer to a future. — *Go out to grass; go out into the fields.* — *Play the wag* is an unusual expression: "Mark never 'played the wag'. She meant played the truant". (London Magazine Aug. 1904. 303)

4. *On the (out)skirts (not(out)skirt!) of the wood = on the edge of the wood.* In this sense *skirt* is chiefly used in the plural, according to the Oxford Dictionary. — *Thrush = lijster.* — *The blackbirds could be heard singing.* — *Rippert's meadow; the meadow of Rippert.* — *The Prussian soldiers drilling (not exercising!).* "Good lack! quoth he — yet bring it me, My leathern belt likewise, In which I bear my trusty sword, When I do exercise. — On the meadow is an Americanism. Cf. *on a field, on the street*, instead of *in a field, in the street*. Similarly *in the playground; in the pulpit, in the churchyard, in a place, in (on) an island, on a chair, in an easy-chair.*

5. *That attracted me far more than the rules of the participles(did).* — *Seduction* is hardly a boy's word, besides it has a different meaning: We are tempted by the words of persons as well as by the appearance of things; we are seduced (or decoyed) by the influence and false arts of others (Crabb). — *Walked very fast to school* is not suitable here, as the boy naturally ran as fast as his legs could carry him.

6. *I passed the town-hall.* — *A little knot (cluster) of people.* — *By* denotes closer proximity than *near*; it also suggests a relation to the following word, whereas *near* express nothing but position: He sat *by* the fire. Come and sit *by* me. Jack, pick up that pheasant *by* you (Benson, "Dodo"). Two women were watching *by* a corpse (K. D. Wiggin, "Timothy's Quest"). The doctor stood *by* the door to shake hands with them. (Anstey, "Vice Versâ"). An old oak stood *near* my house. —

7. *From that place all bad tidings had come.* Not: From that all b. t. h. c. *Since two years all bad news had come from there:* It is better to follow the rule, laid down in most grammars that *since* denotes a point of time, for a space of time. — *During-for:* I stayed at his house for two weeks, during which time I found him a most estimable character. See Kruisinga's *Grammar and Idiom* §§ 251—253. *All bad tidings had come from it these two years.* *Two year* is wrong; only in compounds do we find the singular e. g. a three-year-old horse = a horse, three years old.

8. *Wachter, the blacksmith.* Nouns followed by proper names usually have the article, except when they are titles: the gasfitter Charles, the engineer H., the watchmaker Lestrangle, the composer Meyerbeer. We might also write: Charles, the gasfitter, etc. Also when the noun does not denote a profession or a trade we often find juxtaposition: The horse Bayard, the figure eight, the steamer Batavier. With some nouns we use a genitive equivalent, e. g. with the bulk of geographical names: the town of Delft, the island of Java, the duchy of Aquitaine. After *poem*, *firm*, *month*. His *poem* of "Windsor Forest" (Garrett and Gosse, "English Literature" III 112). The *firm* of Girdlestone (Conan Doyle). The *month* of May. With *family* we have front-position of the proper name: the Cratchit family. So occasionally with *firm*: the Wonckhaus firm. (Times History of the War, II. 91.) See Kruisinga, *Accidence and Syntax*, § 387. — We walk over (or across) a bridge, not over a square or street. — *Cried after me.* — *Come at school:* obsolete! See *Observations E. S. I.* 94. — *Don't hurry, little imp.* *Imp* is not suitable here; in older English it simply meant *child*, its present meaning is *mischievous child*: The young *imp* had repaid her by stealing her husband's hen.

9. *I thought he was poking fun at me; making a fool of me; making fun of me.*

10. *Desks were opened and slammed (shut) (to).* — *To cram one's fingers into one's ears* is a rather novel proceeding! Do not cram your hands into your pockets! — *The ruler knocked (sounded, clapped, ticked) on the table.* None of these verbs is appropriate. — Wrong too is: *Under the imperative: "Silence there".* —

11. *Unobservedly* does not occur either in C. O. D. or in Cassell's Dictionary. — *On that very day. As if it were (not was!) Sunday morning.*

12. *Saw my schoolfellows in their places.* See Observation 4. *I saw Mr. Hamel pace back and forth (walk up and down).*

13. *In the middle of that silence.* This construction is obsolete. *Under that silence* is impossible.

14. *Small wonder if (No wonaer that) I blushed.* — We *blush* with softer emotions, we *flush* with anger or when intoxicated: "You are very

insulting, sir," he said, *flushing* hotly. (Strand Magazine, Jan. 1898, p. 3.) Rather *flushed* with his joint of mutton and half pint of wine. (Thackeray "Vanity Fair".)

16. *Mr. H. did not look angrily at me.* — Francis is a boy's, Frances a girl's name. — Al need not be translated.

17. *Behind my desk* is correct (Tennyson, "Princess", II, 90).

18. Distinguish between *price* and *prize*. *Prize-distribution* is all right. — *School attendance* has a different meaning: a school attendance card is a card that must be submitted to the schoolmaster regularly every Monday morning, for the insertion of the number of attendances of the child at school.

19. *The whole class, too, had an uncommon and solemn aspect.*

20. *What struck me most* = wat mij het meest trof. — *The old Hauser*: Familiar combinations of adj. + proper name do not take the article. — *Three-cornered hat*. — *Old* need not refer to age: my old pupils = former pupils.

21. *All looked glum* is too colloquial; we should give our translation the same general tone that marks the original text. — *a-b-c book*.

22. *Cathedra* too bookish.

23. *The new teacher comes to-morrow*. See Kruisinga, "Accidence and Syntax", § 79, 2.

Good translations were received from K. V., Rotterdam, A. H. Flushing, A. H., Amsterdam, J. W. K., Utrecht. Translations of the following text should be sent to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before April 1.

1. 't Was in de zomervacantie. 2. We waren met onze geheele familie, groot en klein, in een eenvoudige badplaats gelogeerd. 3. Onze kinderen genoten volop van zee en duin, en waren bruingebrand door de zon. 4. In ons hotel, waarin zich ook een „concertzaal" bevond, werden af en toe gezellige avonden georganiseerd, waarop muziek en dans, het hoofddeel van het programma uitmaakten. 5. Op één dezer avonden zou zich een jonge, Amsterdamsche zangeres laten hooren, die al aardig naam begon te maken. 6. De hotelgasten meenden hun erkentelijkheid voor haar welwillendheid te moeten uitdrukken door het aanbieden van bloemen aan het jongemeisje. 7. Een der dames, die de duinen goed kende, en er de mooiste bloemen wist te vinden, stelde voor, er met ons allen, groot en klein, op uit te gaan, om bloemen te verzamelen. 8. Met groote instemming werd dit plan begroet. 9. Op een zonnigen morgen trok het vroolijke troepje de duinen in, en keerde met een schat van kleurige bloemen huiswaarts. 10. Hiervan werd een sierlijk bloemstuk vervaardigd, dat 's avonds de zangeres zou worden aangeboden. 11. Er werd onder de kinderen geloot, wie dit zou mogen doen, en het lot trof een aardigen jongen van twaalf jaar, en een meisje van zeven, een klein ondeugend ding.

12. De avond kwam en alles liep goed van stapel. 13. De jonge zangeres oogstte veel succes met haar goed voorgedragen liederen, en, nadat het applaus bedaard was, klommen de beide kinderen op het podium en met een: „Alstublieft, juffrouw M.", gaf het meisje de mand aan. 14. De zangeres was opgetogen en kustte het kind hartelijk op het frissche gezichtje. 15. En dan nam zij den bruinen jongenskop tusschen haar beide handen en gaf ook den jongen een klinkenden zoen. 16. Toen gebeurde het onverwachte. 17. Een heldere jongensstem zeide, duidelijk hoorbaar tot achter in de zaal: „Dank u wel, juffrouw M".

18. De uitwerking was verrassend. 19. Luid applaus barstte los, en vroolijke uitroepen als: „Juffrouw M., als we netjes 'dank u' zeggen, krijgen we dan ook wat?" of: „Als we dat geweten hadden, zouden we ook meegeloot hebben," weerklonken door de zaal.

Reviews.

MAX KALUZA, *Chaucer-Handbuch*. Leipzig, Bernhard Tauchnitz, 1919. (248 pages; price M. 7.— + 360⁰/₀.)

In expressing an opinion of this book one must take due account of the circumstances under which it originated. At the time when Kaluza was preparing it for the press, it was practically impossible for Germans to get books from England; when it saw the light, the prices of English books were almost prohibitive on account of the low rate of German money. Nowadays only Germans with ample means can afford to buy English books, and this will probably continue to be the case for a considerable time to come. As long as most German students of English are prevented from buying a complete edition of Chaucer's works, they will have to be satisfied with the next best thing, so that, until more normal times return, Kaluza's *Handbuch* will supply a real want as far as Germany and Austria are concerned.

It cannot be asserted on the same grounds that such a want exists in Holland too. A complete edition of Chaucer's works is still obtainable at a price that cannot be called exorbitant, and consequently, there is no excuse for a Dutch student of English not possessing one. Still, Kaluza's book is worth having. It may render excellent services as an introduction to the study of Chaucer, and I have no hesitation in recommending it to B-students who have mastered the elements of Middle English, provided they make up their minds not to be satisfied with reading Kaluza's selections only, but to tackle at any rate a few of Chaucer's longer poems in their entirety. I have, however, enough confidence in the common sense of our students of English to take it for granted that none of them will delude themselves into believing that reading the beginning of one poem, the central part of another, and the concluding lines of a third will enable them to form a fair estimate of Chaucer.

One great advantage of Kaluza's book is that the student will find in it many things that until now he could not get to know without consulting more than one book. Further throughout the *Handbuch* fairly complete lists of the "literature" of various questions in connection with Chaucer's life, his works, his language, etc. pave the way for those who are desirous of getting more detailed information.

Besides an Introduction, divided into four chapters dealing with Chaucer's life, his works, his reading, and the MSS. and editions of his works, the *Handbuch* contains ten selections from Ch.'s works, some very short, others fairly long, and further a survey of Chaucer's versification, a concise grammar of his language, and a glossary containing only such Chaucerian words as are obsolete or rare in Modern English, or have changed their meaning since Chaucer's time. Each text is headed by a short introduction; these introductions are particularly welcome, as they contain in a succinct form everything the average student requires to know about the MSS., the editions, and the sources of the poems (and prose works) from which the selections have been taken. There are also short notes on poems not represented in the texts.

Though I have no fault to find with the general plan of the book, the choice of the texts does not meet with my unqualified approval. One cannot help asking what is the good of printing the first three stanzas of the A. B. C., three stanzas from the middle of the *Complaint of Mars*, 61 lines

(220—280) from *Anelida and Arcite*, etc. The *Book of the Duchesse* is represented by the description of the dream, the *House of Fame* by eight fragments, while nine pages are allotted to the *Romaunt*, and six to *Boethius*, which neither of them have anything specifically Chaucerian about them, and only prove that Chaucer was a good translator. It seems to me that, if it was unadvisable to swell the book beyond its present compass, it would have been better to leave out the short bits altogether, as well as the fragments of the *Romaunt* and *Boethius*, and to make the longer selections less fragmentary.

Amsterdam.

W. VAN DER GAAF.

S. P. E. Tract No. I. *Preliminary Announcement & List of Members*. Oct. 1919.

Tract No. II. *On English Homophones*, by ROBERT BRIDGES.
At the Clarendon Press. MDCCCXIX. 1/— and 2/6 resp.

The S(ociety) (for) P(ure) E(nglish) was founded in 1913, but had to suspend its activities in the year following, 'until the national distraction should have abated'. It proposes to study the present condition and the development of the English language, and to establish certain principles whereby to guide it, in so far as conscious guidance is practicable. The founders may have taken the *Académie française* for their august example; and the list of members certainly includes many who would deserve the little of *académicien* — Henry Bradley, Sir Walter Raleigh, W. A. Craigie, Edmund Gosse, Thomas Hardy, Gilbert Murray, Sir Arthur Quiller Couch, George Saintsbury, Prof. Wyld, Prof. Herford, Prof. Wright.

It may seem unkind to say that after making a false start once, the Society has now made another — by publishing Mr. Robert Bridges' essay on *Homophones* (largely a repetition of his *Tract on English Pronunciation*, published by the Clarendon Press a few years ago) as no. II of its proposed series of tracts. It is an incomplete, ill-digested, self-contradictory treatise, which begins with a useful list of words pronounced alike¹), ends by challenging the claim of Southern English to represent the standard language, but culminates in an attack on Daniel Jones' *Phonetic Dictionary* bristling with impotent indignation and malicious statement. Truly, matter and impertinency mixed.

Mr. Bridges first argues, and rightly, that homophones are a 'nuisance', and that English is exceptionally burdened with them. It may also be true that either or both of two homophones tend to disappear, and that thus they impoverish the language; though one doubts the absolute validity of this assertion when the writer ascribes the unfrequent employment of the word *awe* to its identity in sound with *oar*. However, Mr. Bridges also has certain views on the corruptness of Southern English pronunciation, and on the beauty of other dialects — and here he might have had an attentive hearing, had he known how to deal with the subject. We of Holland are getting somewhat tired of the determinist school of language, which has 'whatever is, is right' for its device, amasses quotations from the fag-ends of literature, recognizes strata of the language, but fights shy of anything like standards and style. *On the claim that Southern English has to represent all British speech*: to this vital question Mr. Bridges devotes one page and a half, concluding: "I wish and hope that the subject of this section may provoke some expert to deal thoroughly with it" — in other words, he

¹) A better one was published in 1906 by a German: W. Schumann, *Die homonyma der englischen sprache*. Marburg, Elwert. M. 1.25.

confesses his incompetency. Well, but what has this to do with homophones? The thread of argument is extremely slender at this point: Southern English, owing to certain peculiarities of pronunciation, is responsible for some hundred homophones that are still differentiated in other dialects; out of a total of 1775 that Mr. Bridges has culled from a dictionary. We are not told whether the other dialects may not also have developed homophones that are still differentiated in Southern English — but let that pass. There are the 20 *wh*-words, “which have lost their aspirate”, the 9 *wr*-words, the 36 words that have lost final R (type: oar-awe) and the 41 words whose identity is “rightly” questioned by many speakers, such as *lesson-lessen*, and which, therefore, the author should *not* have included, but still they will serve to swell the bulk. These he would differentiate again, so that “we might in one generation, or at least in two, have things again very much as they were in Shakespeare’s day”. Quite conceivable. One may believe in such an attempt — is the S. P. E. going to try it? — without wanting to waste time on Mr. Bridges’ flounderings in phonetics and logic when he starts to do battle against Daniel Jones, emulating Hercules in combating “a dragon with three heads” (J.’s three styles of standard pronunciation), where “the heroic method would be to strike all three of them off at one blow” — but withal cutting a figure singularly like Ajax’s among the sheep. The argument runs thus: “As no one will deny that homophones are to be made by mauling words, I will begin by a selection of words from Mr. Jones’ dictionary showing what our Southern English is doing with the language.” We then get a list of words, culled with a view to “their great picturesque merits”, which are enhanced by a transcription into such “makeshift spellings as may be found in any novel”, in other words caricatures:

immaterial — imətɪəriəl — immertierierl.
equivocal — ikwivəkəl — ikwivverk’l.

Funny, eh? But — there is not a single homophone in the list!? Never mind — it is “serious evidence whereby anyone should be convinced that such a standard of English pronunciation is likely to create homophones”: and yet: “and yet”, the sentence at once continues, “in searching the dictionary I have not found it guilty of many new ones.” One might expect that this would acquit Mr. Jones — not so. He is, in Mr. Bridges’ eyes, *de man die Barbertyje vermoord heeft*, therefore he must be hanged. Mr. Bridges is at once counsel for the plaintiff and the defendant, jury, judge and executioner. He opens the case with: “Evidence of the present condition of our ruling educated speech in the South of England I shall take from Mr. Daniel Jones’ dictionary, the authority of which cannot, I think, be disputed.” (pg. 30). “If he says, as he does say, that the second syllable in the words *obloquy* and *parasite* are spoken by educated Londoners with the same vowel-sound (which he denotes by ə, that is the sound of *er* in the word *danger*), then it is true that they are so pronounced, or at least so similarly that a trained ear refuses to distinguish them.” [oblerquy, pàrersite]. (pg. 31). On page 43, however, Mr. Jones is indicted for “assert(ing) and teach(ing) that an unaccented vowel in English retains no trace of its proper quality”, and for pronouncing these same *oblerquy* and *parersite* as he does. Nay, he dares to maintain, “with the confidence of complete satisfaction”, that *Margate* is pronounced *Margit*. “It is not a short *i*, it is an extremely hastened and therefore disguised form of the original and proper diphthong *ei* (heard in *bait* and *gate*); and the true way to write it phonetically would be *ei*, with some diacritical sign to show that it was obscured.” Yet higher up on the same page he has said that “the universal

prejudice against accents in English is forbidding, and it is true that even if printers did not rebel against them, they are yet distasteful and deterrent to readers out of all proportion to their complexity" Which does he *mean*?

As to phonetics in general, we are told on p. 36 that "its general adoption (is) certain; the principle is but common sense, and practice confirms its validity". On p. 42, however, we are told the "reason of (the) present discredit of phonetics": — "it seems clear that the complexity of the science has driven off public sympathy and dashed the confidence of scholars, withdrawing thereby some of the wholesome checks that common sense might else have imposed on its practical exponents." In other words: phonetics, like government, should be controlled by public opinion. It is strange that Mr. Bridges refuses to let *pronunciation* be controlled by it: in other words, to recognize that English should be pronounced as educated people pronounce it.

Mr. Jones' capital offence is put in these words: "To reduce a dialect to theoretic laws and then impose those laws upon the speakers of it is surely a monstrous step." We may as well go to the heart of the matter at once. Jones has recorded Southern English with an accuracy which Bridges acknowledges and would deny in the same breath. By so doing he (J.) has undoubtedly reinforced its position of standard dialect, and made it more difficult for others to bring about conscious changes in it or to push Northern English or any other variety. To influence the language consciously may be desirable or not, practicable or its opposite. Mr. Bridges' view being what it is he should have demonstrated both the desirability and the practicability of such a proceeding. He has done neither. For some reason or other, he owes Southern English (which he speaks himself), phonetics and Mr. Jones a grudge, and thinks fit to vent his spleen in the inaugural paper of the new Society. Not content with showing off his ignorance of the subject and contradicting himself repeatedly in a most glaring manner, he has recourse to such a poor trick as enlisting the anti-German feelings of his readers: "During the late war, however, it has been no uncommon thing for a German soldier to disguise himself in English uniform and enter our trenches, relying on his mastery of our tongue to escape suspicion; and it was generally observed how many German prisoners spoke English *like a native*. Now this was wholly due to their having been taught Southern English on Mr. Jones' model and method." (pg. 31.) "Messrs. Jones, *Michaelis* and *Rippmann*." (p. 34. The italics are ours.) ".....the Anglo-Prussian society which Mr. Jones represents." (p. 37. He seems never to have heard of Paul Passy.) "I have been told that the German experts believe that the Cockney form of English will eventually prevail." (pg. 45.) Is there any relation between such utterances and the writer's Laureateship?

The names of some other members of the S. P. E. make us look forward to contributions better worth reading than this sorry libel. When continental students are presented with productions like this as the first pronouncement of a Society for Pure English — it is no marvel that they continue to look outside England for the true interpretation of its language.

Spoken and Written English by HENRY BRADLEY. Read at the International Historical Congress, April 1913. Reprinted from the Proceedings of the British Academy, Vol. VI. Clarendon Press, 1919. 35 pp. 2/— net. (First published by H. Milford for the British Academy in 1913, price 1/— net.)

A very instructive paper on the relations between spoken and written

language, and their bearing on the question of English spelling reform. Mr. Bradley points out that it is false to say that the sole function of writing is to represent sounds. Writing began by being ideographic (Egyptian, Chinese); and after the introduction of phonetic spelling (Semitic, Greek, Latin), the written languages of Europe have again become partly ideographic, i.e. their symbols have to a great extent become instruments for the direct expression of meaning, independent of and co-ordinate with audible language. This may be illustrated by the use of abbreviations in mediæval MSS., the practice of mental reading without thoroughgoing translation into sound, the enormous increase of scientific terminology derived from Greek, about the pronunciation of which the scientist does not usually concern himself much¹⁾; the fact that derivatives like *Canadian* and *Baconian* have been formed through the medium of spelling, and are pronounced according to rules ultimately originating in the traditional mispronunciation of Latin; so that in modern English the processes of derivation cannot be fully accounted for without reference to the history of the written language²⁾. In borrowings from Greek and Latin which form such a considerable portion of literary English at least, *the group of letters is the real word, and the pronunciation merely its symbol*. While deploring this state of things, Mr. Bradley believes that it raises enormous obstacles in the way of spelling reform. "If it be true, as I have shown, that the English language (chiefly, indeed, but not quite exclusively, literary English) is to a considerable extent the creature of its written form, it follows that an extensive change in the written form cannot leave the substance of the language unaltered." Eventually, the result may prove beneficial and free the language from some of its most prominent defects; but the interval will be a period of confusion. "The direct operation of the change would consist solely in demolition, which would create needs that would have to be supplied by reconstruction."

Mr. Bradley's standpoint may be given in two brief quotations: "Spelling reform, therefore, must in the main be confined to the words that are primarily oral; and even with regard to these, the existing distinctions between homophones must be preserved" (pg. 32.) At the risk of treading on Mr. Bridges' kibes, we think that all that is worth saying on the question of homophones is put in these words:

"Inasmuch as the chief cause of the production of homophones is phonetic change, and this process is constantly going on, we may expect that many words that are now different in sound will some day be pronounced alike. The influence of the written language, even at present, is some check on the rapidity of change of pronunciation. What are called 'spelling-pronunciations' (the bugbear of pedantic phoneticians) have often come into general use, with the result of restoring valuable distinctions which the language has lost. *The beneficial conservative influence of orthography would be greatly increased by a change that would make it possible to appeal to the spelling of a word as the standard of its correct pronunciation.*" (p. 25, 26.)

As a treatise by one of the foremost English linguists on a question of actual interest, the booklet is to be warmly recommended to all students of English, and especially to our A and B students.

R. W. ZANDVOORT.

¹⁾ "It has actually happened that a man of science, when asked by a lexicographer how a word of his own invention should be pronounced, has replied that it was the lexicographer's business to settle that question," p. 17.

²⁾ "If we bear these things in mind, we shall cease to regard the history of English spelling as a story of nothing but blundering and stupid and indolent conservatism." p. 29.

An English Pronouncing Dictionary on strictly phonetic principles. By DANIEL JONES, M. A. 419 pp. London, J. M. Dent & Sons, 1919. Price 7/6.

It is pleasing to record that in the short space of two years Mr. Jones' *Pronouncing Dictionary* has reached a second edition. The author, whose name will be identified with the well-known book on the pronunciation of English, has made no additions to or revisions on the work. In his own words: "the object of this dictionary is to record with as much accuracy as is necessary for practical linguistic purposes, the pronunciation used by cultivated Southern English people in ordinary conversation". The work is well-nigh indispensable to every teacher of English, as it contains a wealth of information not available in any other dictionary. As many as 11614 proper names are included *with alternative pronunciations* and a phonetic transcription has been given of a considerable number of abbreviations. Most students of English labour under the mistaken notion that abbreviations are never read as they are written, that this is not the case is proved by the entry on [brʌdʒəz].

A special feature of this dictionary is the great number of inflected forms e. g. "jumped" [dʒʌmt]. These often prove very puzzling to foreign students of English, Sweet printing [dʒʌmpt], Ripman [dʒʌmt].

The combinations with even stress have been carefully distinguished from those which have the strong stress on one syllable only: good-day (on meeting) [gud'dei], (on parting) ['gud'dei].

Mr. Jones' phonetic dictionary is a splendid piece of scholarly work and we have no hesitation in recommending it to our readers.

Messrs. Heffer & Sons, Cambridge, have sent us *General Phonetics for Missionaries and Students of Language* by G. Noel Armfield (2nd edition, 146 pp., 5/—) and *English Humour in Phonetic Transcript* by the same author (73 pp., 1/9). The former deals with phonetics generally and the sounds of English and non-English languages in particular; the latter contains 23 phonetic texts with the ordinary spelling added.

P. J. H. O. SCHUT.

The Scientific Study and Teaching of Languages. A review of the factors and problems connected with the learning and teaching of modern languages, with an analysis of the various methods which may be adopted in order to attain satisfactory results. By HAROLD E. PALMER, Assistant in the Phonetics Department, University College, London. 328 pp. 10 sh. 6 d. Published by Messrs. Harrap & Co.

The author sets out with the query whether there exists any such thing as a science of language-study and teaching. This much is certain, that it has yet few consistent practitioners. In any one country language-methods are almost as numerous as language-teachers and consequently linguistic pedagogy still lingers in a state of confusion bordering on anarchy. On the whole language-teaching is little more than an experimental, happy-go-lucky sort of business. The majority of masters comfortably cling to the delusion that, as long as *they* take proper care of their subjects, teaching will quite naturally take care of itself. By others again it is confidently assumed, that some intelligent hesitation between direct and indirect method covers fairly the whole ground of the matter. The problem is too complex, however, to allow of such a rough-and-ready division.

"If the study of language is a science," says Mr. Palmer, "then definite and complete answers must exist to a vast number of vexed questions of which the following are specimens: What is the function of the book? — of the exercise? What do you understand by Translation? — by Grammar? — by Semantics? — by Function? — by Words? — by Direct Method? — How many types of exercise exist? What are the main differences between a 'preventive' and a 'curative' language course? What are the various vicious tendencies toward which all language-learners are more or less inclined, and which are the most efficacious means of reacting against each? Under what conditions is the use of the mother tongue permissible? — reprehensible? On what principles should the author of a language method choose the material to be presented and thought? To what extent should the reference-book and language method be combined? Problem-solving v. Memorizing the solutions to problems: when should the pupil do either, and why? Upon what axioms must we base all considerations of language-study?"

If the study of language is a science, then where is the text-book which will give us the answers, the true answers, the logically reasoned answers to these and to hundreds of similar questions of equal importance?"

The author has his say about method-writers, many of whom have no qualifications beyond a knowledge of two languages and the desire to make a book. Of course there are excellent methods, but no generally accepted scientific principles. "It must be possible to discover what really is *the line of least resistance*" There is no doubt that it is incumbent on the method-writer to reform and *standardize* language study, the teacher being his intelligent interpreter with the pupils. But "the 'ploughing of lonely furrows' should be replaced by co-ordinated efforts to discover the best means and to adapt these means to the right end."

Considerations of space make it difficult for the moment to do even approximate justice to this book. Here the language-teaching community are presented with a series of basic pedagogic principles rationally evolved from the material of sixteen years' patient practice and painstaking observation by a man who clearly takes his calling very seriously as having a purpose outside himself and who, on that ground, as for the illuminating results thus gained, should be met in a similar spirit.

We cannot afford to pass by unique books as this. "A teacher without training in practical linguistics is in the same position as a doctor without clinical experience!"

G. H. GOETHART.

Gulliver's Travels, The Tale of a Tub, etc. By JONATHAN SWIFT. Oxford University Press, 1919. 3/6 net.

The 'caetera' consist of *The Battle of the Books* and the *Discourse concerning the Mechanical operation of the Spirit*. The reason for inserting the latter is not quite obvious. To the general reader it cannot be very interesting, to the student it has no more peculiar interest than any other writing of Swift's. Nor is the order in which the four pieces are given indicative of much logical sense. Such as it is, it only shows a supreme contempt of chronology.

In the Prefatory Note, it says that Temple had *introduced* the controversy upon Ancient and Modern Learning into England. This is hardly exact, as since the Revival of Learning the question of the superiority of either had been cropping up time and again. It was, to mention one out of a number

of instances, very delicately treated in Dryden's well-known *Essay on Dramatic Poesy*, published in 1688. (See Ker: *Essays of John Dryden*. Vol. I. Introduction p. XXII ff.)

The date of Temple's Essay is 1690, not 1692, in which year a third edition was published. Slips such as these ought not to occur in an Oxford University Press book!

For the rest the text of the book seems to have been carefully collated, and it is well printed on good paper, which are great advantages in these days.

W. v. M.

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POETRY, FICTION, DRAMA.

The Monthly Chapbook, No. 5, Vol. I. Nov. 1919. Rhymes for Children, illustrated with appropriate wood-cuts. The Poetry Bookshop. 1/6 net.

Id., No. 6. Vol. I. Dec. 1919. Four Songs. 1/6 net.

Poems News and Old. By SIR HENRY NEWBOLT. Murray. 7/6 net.

A complete edition of the poems published by Sir Henry Newbolt from 1897 to the present day.

Selected Poems. By GEORGE MEREDITH. 245 pp. (Reprint) Constable. 2s. n.

Originally published in 1897 and now for the sixth time reprinted.

The House of Cobwebs. By GEORGE GISSING. With an introduction by THOMAS SECCOMBE. (Reprint.) $6\frac{3}{4} \times 4\frac{1}{2}$ iv. + 300 pp. Constable. 4s. 6d. n.

One of our Conquerors. vii. + 514 pp. *The Amazing Marriage*. vii. + 511 pp. (Standard Edition.) By GEORGE MEREDITH. (Reprint.) $7\frac{3}{4} \times 5\frac{1}{4}$. Constable. 7s. 6d. n. each.

The Diall of Princes. By DON ANTHONY OF GUEVARA. Translated by SIR THOMAS NORTH. Edited, with an introduction, by K. N. Colville, M. A. Demy 8 vo. The Scholar's Library. Philip Allan & Co. 10/6 net.

Smoke and Shorty. By JACK LONDON. 248 pp. Mills & Boon. 6/— net.

This posthumous volume contains some six stories of the adventures of Smoke and Shorty in the gold lands of the Yukon.

The Life and Death of King John. Edited by HORACE HOWARD FURNESS, JUN. (A new variorum edition of Shakespeare.) $9\frac{3}{4} \times 6\frac{3}{4}$. xiii + 728. Lippincott. 25s. n.

LETTERS, CRITICISM, ESSAYS.

Frederick Locker Lampson. By the Right Hon. AUGUSTINE BIRRELL, M. P. Illustrated. Foolscap 4to. Constable. 21/— net.

Contents: Part I: A Character Sketch. — Part II: A Small Selection from Letters addressed to Mr. Locker (including letters from Leigh Hunt, Oliver Wendell Holmes, Lord Tennyson, Robert Browning, Thackeray, Ruskin, Dickens, George Eliot, Matthew Arnold, Swinburne, Walt Whitman, Thomas Hardy, etc.). — Part III: Six Letters from a Father to a Son at Eton—The Twelve Good Rules of Familiar Verse by Austin Dobson—Catalogue Verses—Notes on Books in Rowfant Library.

Letters to X. By H. J. MASSINGHAM. Crown 8vo. Constable. 6/— net.

Some of the titles of the chapters: — Satire — Philobiblion — The New Journalism — The Prefatory Poem — The Pseudo-Picturesque — The Artist: — the State, and the Amateur — Reviewing: The Art and the Trade — A Literary Baedeker — Old Books — Literary Tradition — Mysticism old and new — Nares' Glossary — Modern Realistic Novelists — The Elizabethans and Ourselves — Arcadia — etc. etc.

Douglas's Aeneid. By LAUCHLAN MACLEAN WATT, M.A., B.D., F.R.S.E., F.S.A.Scot. Demy 8vo. Cambridge University Press. 14s. net.

An attempt to elucidate Gawain Douglas's work and to place it in its proper setting as a literary document. The book will, it is hoped, fill a blank in Scottish literature.

A Study of Shakespeare's Versification. With an enquiry into the trustworthiness of the early texts, an examination of the 1616 Folio of Ben Jonson's works, and appendices, including a revised text of Antony and Cleopatra. By M. A. BAYFIELD. Cambridge University Press. 16/— net.

The author's objects are to give an intelligible account of Sh.'s dramatic verse, "and to show that many thousands of lines in it are given in modern texts in a form which their author would have abhorred."

Robert Burns. Leben und Wirken des schottischen Volksdichters. Von HANS HECHT. Heidelberg, Carl Winter. Geh. M. 8.40, geb. M. 11.— + 30%.

Arthur Hugh Clough. By JAMES I. OSBORNE, Demy 8vo. Constable. 12/— net.

Memories of George Meredith, O.M. By LADY BUTCHER. 8 × 5 1/4, viii. + 151 pp. Constable. 5s. n. (A review will appear.)

W. J. Courthope, 1482—1917. Memoir by PROFESSOR J. W. MACKAIL. (From the Proceedings of the British Academy. Vol. ix.) Royal 8vo., paper cover. Milford. 1s. 6d. net.

Swinburne as I knew him. By COULSON KERNAHAN. John Lane. 5/— net.

Mainly composed of anecdotes about the poet and his friend, Theodore Watts-Dunton.

A Critic in Pall Mall. By OSCAR WILDE. Fcap. 8vo. Methuen. 6s. 6d. net.

The best reviews from Oscar Wilde's pen contributed to the *Pall Mall Gazette*, and to the *Woman's World*, which he edited

Norse Myth in English Poetry. By C. H. HERFORD, M. A. Litt. D. Reprinted from "The Bulletin of the John Ryland's Library," Vol. V., Nos. 1 and 2, August, 1918, March, 1919. 31 p.p. Longmans, 1/— net.

Avowals. By GEORGE MOORE. 9 1/4 × 6, 310 pp. Werner Laurie. £2 3s. net.

Literary conversations.

[A list of linguistic publications will be given in our next issue.]

[PERIODICALS.]

Neophilologus. V. 1. Dr. A. E. H. Swaen, Ballads, tunes and dances in Nash's works. — id., Een Japansch portret van Milton. — Dr. J. H. Kern, Max Kaluza, *Chaucer-Handbuch für Studierende.* — Fr. A. Pompen, S. B. Liljegren, *Studies in Milton.*

Id. V. 2. Dr. W. van der Gaaf, Notes on English orthography (*ie* and *ea*), I. — Dr. A. E. H. Swaen, Thersytes.

De Drie Talen. Nov. & Dec. 1919. H. Poutsma, The Subjunctive and the Conditional Mood in Modern English.

Id. Jan. 1920. H. Poutsma, *To meet* and *to meet with* compared. — L. P. H. Eykman, Round-Around.

De Gids. Jan. 1920. Arthur van Schendel, *King Lear.*

Stemmen des Tijds. Dec. 1919. J. C. van Dijk, *George Eliot.*

Anglia. XLIII, 3 & 4. Nov. 1919. John Koch, Das handschriftenverhältnis in Chaucer's *Legend of Good Women.* — M. Trautmann, Weiteres zu den altenglischen Rätseeln and metrisches. — Herbert Cramer, Das persönliche Geschlecht unpersönlicher Substantiva (einschl. der Tiernamen) bei William Wordsworth. (III.) — Ernst A. Kock, Interpretations and Emendations of early English Texts. — F. Holthausen, Zu mittelenglischen Romanzen. — F. Holthausen, George Ashby's *Trost in Gefangenschaft.*

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Patrick MacGill.

Yes, he was a navvy. This is how I had better begin my little essay on Patrick MacGill, to satisfy the curiosity of many people. Only when they know that he has really been a navvy, their minds are at rest and they have interest enough left, to listen to the further information this article will give about him. But what is far more interesting than the fact that he was a navvy is, that he is a great poet and a great writer and has the godlike gift of the seer, the divine spark, that makes no class distinctions, but shines forth from the soul of the poor manual worker as well as from the well-tended brains of the rich man's child, that made Schubert into a divine musician, though he was only a poor schoolmaster's son, and made MacGill into a poet and writer, though his parents had no money to pay a doctor for his sick little brother and sent him out into the world to earn his living, when he was a young child of twelve.

In Glenmornan in Donegal, where the Glen comes tumbling from the hills and the road winds in and out, where the young cattle are grazing on the braes and the mowers are winding their scythes in long heavy sweeps through the meadow in the bottomlands, Patrick MacGill was born about 1890 and passed the first twelve years of his life. His father and mother were kind hard-working people full of the simple superstitions common in Irish villages, gladly giving the greater part of their hard-earned money to the rackrenting landlord and the unscrupulous priest and firmly believing that such a state of things was ordained by God in Heaven. When Dan, one of their children, dies, the illness and the funeral especially cost them some extra money and as they also have to contribute a pound to the building of a new house for the priest, they are reduced to such dire poverty, that there is nothing for it but to send their twelve-year-old son out into the world to try his luck.

All this we find described in the opening chapters of *Children of the Dead End*, which may be considered more or less autobiographical. The young child thrown on its own resources goes forth from farm to farm on many a weary wandering, earns a little here, a little less there, but a roving spirit seems to reside in him. He cannot stay long in one place, though he may be treated even fairly respectably there and come to like his employers. This spirit drives him on and on, he tramps many roads, passes many nights in the open, has many supperless evenings, estranges more and more from his people at home, till in the end he joins a gang of navvies in Scotland and roughs it with them for a long time. Yet his literary genius peeps out now and then, and also reveals itself in a voracious desire for reading. On occasional dirty scraps of newspapers wrapped round pieces of cheese or meat some literary information or some poem comes to him and touches a responsive chord. And his own first literary effusions are equally scribbled down on dirty scraps.

Gradually he drifts into the sphere of a man of letters, but a bout of newspaper-writing in Fleetstreet does not suit our young trumper of roads. He very soon gives up this stuffy atmosphere. But now that he has once set foot on the literary road, he is kept there. A gentleman feeling interested in him, gets him a place as librarian at Windsor and there we find him when the war breaks out in 1914. What more attractive to our lover of open roads than the adventurous life in war! In *The Amateur Army* we see him

drilling with the soldiers preparing for war. In *The Red Horizon* we find him marching with the men in Flanders and the North of France, spending dreadful hours of horror and suspense in the trenches with them, and careless laughing times when they are recreating themselves in their billets. And with his open eye and sympathetic fellow-feeling he describes the careless kind-heartedness and innocent fun of the regiment of the London Irish fuseliers. In the *The Brown Brethren* he depicts the humorous and sometimes pathetic adventures of four Irish soldiers during the great war.

MacGill is essentially Irish. There is the description of the little Irish village that crops up everywhere in his books, the little village by the sea, with the sound of the running river; we find it in his poetry, in his war-books and war-songs, when the Irish soldiers feel homesick or dream of home. The smell of peat is in his books. The simpleness, the sentimentality, the sweet temper, the roguery of the Irishman, are all there and stamp his books with the Irish stamp. But the faults and the good points of his countrymen, he sees them all with the loving eye of tenderness, with the eye of the great master, who feels one with them, yet stands above them.

The most distinctive feature of his work is the expression of his great love for the poor and suffering on this earth, the tone of loving pity for the old, for the young, for the middle-aged, for the penniless, for the weak, for the hard-worked and for the tramp. Yet do not think his work is sentimental, for on the other hand he can be bitter, sarcastic, biting. In his *Songs of the Dead End* he often is, he sees the injustice, the cruelty, the uselessness of it all, the unfairness of the dealings of Fate. Thoroughly Irish though he is, he is no dreamer. Facts appeal to him, the actual real life, the fighting, the hard work.

He must be a splendid fighter himself, judging from the extreme joy with which in *The Ratpit* and *Children of the Dead End* he describes the fight at night on the Derry Boat between the drunken navvies. This is classic in its beauty. The weird atmosphere, the dark, the strong drunken fellows, the awful swearing, the rough snatches of song, the slashing and striking in the obscure hold of the boat with fists and cruel knives even, the dire injuries, the big fighting clump of men, the gruesome cries, it is all magnificent in its horror and grandeur.

In *Children of the Dead End* we get a more detailed description of a fight among the squad of navvies outside the barn where they are sleeping and eating and here MacGill confesses his love of fighting.

"By instinct I am a fighter. I never shirk a fight and the most violent contest is a tonic to my soul. Sometimes when in a thoughtful mood, I said to myself that fighting was the pastime of a brute or a savage. I said that, because it is fashionable for the majority of people, spineless and timid as they are, to say the same. But fighting is not the pastime of a brute; it is the stern reality of a brute's life. Only by fighting will the fittest survive. But to man a physical contest is a pastime and a joy. I love to see a fight with the bare fists, the combatants stripped naked to the buff, the long arms stretching out, the hard knuckles showing white under the brown skin of the fists, the muscles sliding and slipping like live eels under the flesh, the steady and quick glance of the eye, the soft thud of fist on flesh, the sharp snap of a blow on the jaw, and the final scene where one man drops to the ground while the other bathed in blood and sweat, smiles in acknowledgment of the congratulations on the victory obtained."

The strong passions in men appeal to him. In *A Critic in Pall Mall*, Oscar Wilde said: "Not that a tramp's mode of life is at all unsuited to the

development of the poetic faculty. Far from it. He, if any one, should possess that freedom of mood, which is so essential to the artist, for he has no taxes to pay and no relations to worry him. The man who possesses a permanent address and whose name is to be found in the Directory is necessarily limited and localized. Only the tramp has absolute liberty of living. Was not Homer himself a vagrant and did not Thespis go about in a caravan?" And we might add, and did not MacGill tramp along the roads with Moleskin Joe or wander through Scotland with the different gangs of navvies, while his Songs of Labour came to him, his Songs of the Dead End as he called them?

There is a saying, that real art will be universally acknowledged, yet when we look around us, we see so many proofs of the contrary, of men cried down and spurned by their contemporaries and only appreciated many years, often many decades, after their death, spending their lives in bitter humiliation and craving after recognition. We cannot say the same of MacGill as a poet. When we read some press-reviews we are strangely struck by the diversity of opinions. When one paper says, that he is taking the world by storm and another, that he is the greatest poet since Kipling, there are others again who do not mind calling him rotten or dissonant and turgid. There is even one paper that goes so far as to say that they should like to see him devoting his undoubted powers (mind, undoubted powers) to the task of stimulating his class to a higher ideal of life rather than excusing their shortcomings or laying the blame upon society. In fact they want him to become, I think, a kind of didactic poet, teaching navvies nice manners, to forego swearing for instance, not spit upon the floor, polish their nails, thank God every morning upon their knees for their joyful existence and the mercy shown to them by letting them become nice hard working navvies and railway-workers, who can so easily lay down their lives for their employers by getting knocked down on the line. They ought to be thankful, for the sooner they may enter the glorious kingdom of Heaven. And fancy instead of that MacGill daring to say:

So we'll face it to the final with a curse,
But it's hell, pure hell, until it's ended,
And ended, well it can't be nothing worse.

How dare he, — the man with grit and power and glory and daring enough in him to write of the brutish black monstrous lives of the lowest, that man who is at the same time poet enough to see the cruel beauty of it.

I must again quote Oscar Wilde, who so wisely says: "If there be any need of censure, it is to life, not to literature, that it should be given." He, MacGill, painted them as he saw them, as he himself lived with them and, fortunate for us, he was no tame moralizer in a case where there is nothing to moralize, where plain facts speak volumes, where a new world may perhaps give newer and better ideals, let us hope.

His poetry is very remarkable. He is at his best, when singing about the navvies at their work, on the tramp, in the doss house, at their cards. He himself sums up his verses in *By the Way*:

These be the little verses, rough and uncultured, which
I've written in hut and model, deep in the dirty ditch,
On the upturned hod by the palace made for the idle rich.

Out on the happy highway, or lines where the engines go,
Which fact you may hardly credit, still for your doubt 't is so,
For I am the person who wrote them, and surely to God I know.

Wrote them beside the hot-plate, or under the chilling skies,
Some of them true as death is, some of them merely lies,
Some of them very foolish, some of them otherwise.

Little sorrows and hopings, little and rugged Rhymes,
Some of them maybe distasteful to the moral men of our times,
Some of them marked against me in the Book of the Many Crimes.

These the songs of a Navvy, bearing the taint of the brute,
Unasked, uncouth, unworthy, out to the world I put,
Stamped with the brand of labour, the heel of a navvy's boot.

There is an easy swing about his poetry, which often reminds us of Kipling. His store of words, his comparisons and fancies are rich. He has a fine ear for sound. *The Conger Eel*, which must have been written either consciously or unconsciously under the influence of Poe, is a fine example of the music in his poetry and the strength of his sound combinations.

Hear, how he speaks of:

The silent, sibilant, sombre, sinuous, stealthy Conger eel,
The silky Conger eel, the solemn-eyed Conger eel —
It circles by where the dead men lie, the spectral Conger eel.

And at the end of the second stanza:

It slily slides 'neath shifty tides, the sensuous Conger eel,
The lily-soft Conger eel, the green-eyed Conger eel,
It grovels in grime and the stagnant slime, the hideous Conger eel.

Among the many poems devoted to rough realistic navvy life we find a few purely lyrical gems where the poet is not with his feet on the earth: *A Spring Idyll*, *My Dream Girl*, *Boreas*, *Dreamings*, and a few snatches of translations from the German.

As poets are generally at their best between the ages of 20 and 30, perhaps we have got the best MacGill will ever produce in the field of poetry, but in the dominion of prose we may look forward with great interest to his further productions.

His earliest prose works are *Children of the Dead End* and *The Rat-Pit*. These two books are a curious couplet in literature. In them he treats the same story, only viewed from a different standpoint. In this respect they might be compared with Browning's *The Ring and the Book*. For the rest, however, they have nothing in common with it.

In Glenmornan, in the North Western part of Ireland, Norah Ryan and Dermod Flynn are two youngsters of about the same age. They are at school together, Dermod is silently admired by Norah and he has a tender spot in his heart for her. When he smacks the schoolmaster, he becomes a hero in Norah's eyes. Both Norah's mother and his parents are very poor and when still quite young they are sent to the well-known market at Strabane (in our eyes a kind of slave-market) to serve at farms. After some time they go

with a potato-squad on the ferry-boat and cross to Scotland. There on the boat, during that rough night Norah and Dermod, two children of thirteen and fourteen or thereabouts, sit hand in hand all through the night, finding comfort and rest in each other's company. MacGill has succeeded in drawing a sweet picture of a simple and pure-hearted girl in Norah. In Scotland, Dermod very soon neglects her for the gaming-table and she falls into the remorseless hands of her employer's son. So far the stories run almost parallel. Then *The Rat-Pit* goes on to describe Norah's fate. She loses sight of Dermod, falls from bad to worse, not through her own fault though, but circumstances make a victim of her. Life for an unmarried poor girl, who has a baby, is very hard. In Glasgow where she is living then, she sees her baby dwindling fast for want of food and sells herself as a last refuge. But help comes too late and the poor little mite, whom she had christened Dermod, dies all the same. Now life has lost its interest for Norah. She becomes more and more degraded and in the end we find her dying from consumption. The very last moment before her death, she is reunited with Dermod, who too late finds his search after her crowned with success.

The plot is the weakest part of the book. It is so conventional and sentimental and almost shilling-shockery. The old-fashioned contrivance of the visit of the brother to the sister-prostitute, without his recognising her at first, the reunion of the lovers at Norah's death-bed, these are cut-and-dried novel accessories. What is interesting in the book are the descriptions of the potato squads working in Scotland, of the lives of the lowest in that dreadful city of Glasgow. Its literary value lies in the description of Norah. Notwithstanding her downfall and abject surroundings there is a sphere of absolute and sincere purity about her. Her soul does not take part in what her body does. Her prostitution is the only way for her to save her child and later on, after the child's death, she is too apathetic and miserable, to have the courage for a chase after a decent profession.

To me it seems very curious, that *The Rat-Pit* should have been written after *Children of the Dead End*, as the latter is by far the deeper and the stronger of the two. In the beginning, as I have mentioned above, the two books run parallel, only it is Dermod Flynn who tells the story in *Children of the Dead End*. This book is largely autobiographical. Of 'Moleskin Joe' and 'Carrot Dan', two figures occurring in the book, the author himself says: "They are true to life, they live now and for all I know may be met with on some precarious job in some evil-smelling lodging house, or as suits these Gipsies of labour, on the open Road." We see the navvies in all their primitive roughness, often mere swine, toiling, eating and sleeping in the mud and filth and dirt of the shameful doss-houses, provided to them by their shameless employers. MacGill does not spare himself and his mates, he is perfectly frank and honest, confesses how drink and cards cast a spell over him, how he will gamble away his last penny or spend it in drink and then sleep like a hog. How they will steal the boots away from a sleeping man's feet or other property under the owner's very nose. Yet they have their virtues too, they have the clan-feeling, will stick together, will tell no tales or let a mate go without food, will be tender-hearted in their rough way to Sandy MacDonald, a poor toiler among them, who is being wasted away by consumption and wants to die at his own home, which, poor fellow, he never reaches, though the navvies collect money among each other to pay his travelling expenses.

And then the glorious figure of Moleskin Joe, Dermod's tramping companion, the philosopher of the roads, who has his own special views on religion,

poetry and morality, and very striking and practical views they are indeed.

On one of their tramps he and Dermot have the following conversation:

"Do you believe in God, Flynn?" was Joe's question.

"I believe in a God of a sort", I answered. "I believe in the God who plays with a man, as a man plays with a dog, who allows suffering and misery and pain. The Holy Willy look on a psalm-singing parson's dial is of no more account to him than a blister on a beggar's foot."

"I only asked you the question, just as a start-off to tellin' you my opinion", said Joe. "Sometimes I think one thing about God, and sometimes I think another. The song you wrote about English Bill talks of God takin' care of the soul and it just came into my head to ask your opinion and tell you my own. As for myself when I see a man droppin' down like a haltered gin-horse at his work I don't hold much with what parsons say about the goodness of Providence. At other times when I am tramping about in the lonely night, with the stars out above me and the world kind of holding its breath, as if it was afraid of something, I do be thinking that there is a God after all. I'd rather that there is none; for He is sure to have a heavy tally against me, if He puts down all the things I have done. But where is heaven, if there is such a place?"

"I don't know," I replied.

"If you think of it, there is no end to anything," Moleskin went on. "If you could go up above the stars, there is surely a place above them, and another place in turn above that again. You cannot think of a place where there is nothing, and as far as I can see there is no end to anything. You can't think of the last day as they talk about, for that would mean the end of time. It's funny to think of a man sayin' that there'll be no time after such and such a time. How can time stop?"

I tried to explain to Joe that time and space did not exist, that they were illusions used for practical purposes.

"No man can understand these things," said Joe, as I fumbled through my explanation of the non-existence of time and space. "I have often looked at the little brooks by the road-side and saw the water runnin', runnin', always lookin' the same, and the water different always. When I looked at the little brooks I often felt frightened, because I could not understand them. All these things are the same and no man can understand them. Why does a brook keep runnin'? Why do stars come out at night? Is there a God in Heaven? Nobody knows, and a man may puzzle about these things till he's black in the face and grey in the head, but he'll never get any further."

"English Bill may know more about these things than we do," I said.

"How could a dead man know anything?" asked Joe, and when I could not explain the riddle, he borrowed a shilling from me and lost it at the gaming table. That was Joe all over. One moment he was looking for God in nature, and on the next instant he was looking for a shilling to stake on the gaming table."

Another little episode also illustrates Joe beautifully. On one of his tramps one winter night, he comes to a parson's door with a mate who has suddenly fallen dangerously ill. The parson, not very favourably impressed by Joe's features, sets his dog at him. But Joe not soon baffled, strangles the dog then and there and throws it right into the parson's face with the following words:

"Take that and be thankful that the worst dog of the two of you is not dead. And when it comes to a time that sees you hangin' on the lower

cross-bars of the gates of heaven waitin' till you get in, may you be kept there, till I give the word for you to pass through."

Meanwhile his mate, who in his agony had clung to a lamp-post, had died.

Highly comical are the passages where he discusses poetry with Dermot Flynn and prefers the ungainly navvy-songs with their lolloping choruses to Dermot's (MacGill's) poems.

MacGill's latest novel¹⁾ *Maureen* is a step onward on the path of literature. No need to say, that it treats of Irish life and that all the scenes and people described in it, are Irish. We smell the peat out of the book, it is the feature of the Donegal village of Dungarrow. The peat-fire forms the centre of their lives. Round it they sit, the old like Peggy Ribbig and her husband finishing there the rest of their lives, the woman knitting, the man smoking or dozing, while the tea-kettle is singing. The young seem to gather strength from it. When they come home, soaked with rain, cold and shivering, it is a place at the peat fire that is offered them first of all as a welcome and then a cup of 'tay'. They even use the peat to express their measures, saying of a grown-up boy or girl, I remember him when his height was scarcely two turves. With the shamrock it might almost be the symbol of Ireland.

MacGill's power of description has greatly increased and there are some very prominent characters in the book, though plot is not its strong point.

Maureen, a pure, sweet-looking illegitimate child, though the book bears her name, is not by far so well marked a character as Colum Ruagh Keeran, the red-haired miser. Masterly is the description of the cave, where he is secretly brewing *potheen* hidden from every one, assisted only by a miserable cowed workhouse-brat. The scene of his last night there is majestic in its mighty horror and must be considered the strongest part of the book. To return to Maureen. Hounded from his native place, she tries to find a living. Her lover she begins by rejecting, as she does not want him to share the shame of her birth and she hopes he will forget her, when she has been absent long enough. She happens to hear about him again through a girl, a rival, who in a fit of noble self-sacrifice tells her how Cathal Cassidy is still longing for her. Now this love is too much for her, and drives her back to her birthplace in Donegal, where a short time after she meets with her fatal end at the hands of Colum Ruagh Keeran.

A typical character in the book is Mr. Brogan (Eamon na Sgaddan), the man with his refined way of speech, looked up to by the simple people on account of it. However, he gradually loses this respect of the villagers and his self-respect too by marrying a termagant, who lords it over him and cows him into a puling frightened creature, till one night courage of a sudden comes back to Mr. Brogan and he threatens his wife into fear of him by sharpening his razor. Probably she believes him insane and thinks it safer to feint fear of him. He proves to be Maureen's father. In the one weak or courageous moment of his life he seduced Maureen's mother, the village beauty, and only a few days before his death makes a miserable confession of it to Maureen's future husband Cathal Cassidy. The whole seems rather an unlikely affair. In such a small village as the one described in the book, it is fairly impossible to keep such an adventure a dead secret during 18 years.

On glancing through the book's table of contents one may be struck by the word Sinn Feiners. However, one will be sorely disappointed, as only

¹⁾ See also a review by Mr. W. v. Doorn in *De Amsterdammer* of 3 Jan. 1920.

one little incident connected with Sinn Fein occurs in the book, and for the rest nothing is said of the movement or its motive. I believe that in England the book has been announced as *the Sinn Fein novel*. It is a pity that a publisher eager to get readers for a book should employ such a false pretence, as if the name of the author, who must now have become well-known in England, were not sufficient attraction.

He is only a young man still, and a brilliant future may be in store for him yet.

MacGill's works :

Children of the Dead End. Herbert Jenkins, London, 6/—

The Rat-Pit.

Songs of the Dead End. Deane & Sons, "The Year Book Press, 4/6.

His War Books :

The Red Horizon.

The Amateur Army.

The Great Push.

The Brown Brethren.

} Herbert Jenkins, 6/—.

Soldier Songs. Herbert Jenkins, 3/6.

Maureen. Herbert Jenkins, 7/—.

L. SNITSLAAR.

Critical Contributions to English Syntax.

I.

Why has the Infinitive without *to* been preserved in a few cases?

In the study of grammar the attitude of the beginner towards grammarians is one of implicit trust. Those who pass this stage learn that grammarians too are fallible. They learn to put faith in their own powers of observation, and if they are wise, they are prepared to find that any statement, based on the authority of no matter how many grammarians, may be wrong. Indeed, it is advisable for students, if they are past the examination stage, to doubt any statement of fact made by a grammarian. It is the best way to find out which statements are wrong.

If modern grammarians are agreed on anything, it is on calling the infinitive a verbal noun.¹⁾ And when we examine the functions of the modern infinitive with *to* it is easy enough to show that the form has both nominal and verbal characteristics. But is the statement true with regard to the infinitive without *to*? Most readers will be aware of the nominal origin of the infinitive, but that does not help us. The question we are concerned with is not what were the form and function of the infinitive in older periods of English, but what it is now. An answer to this question what are the functions of the infinitive without *to* in living English, is the necessary basis for any explanation of the causes that have led to its preservation in

¹⁾ Those who speak of an infinitive *mood* need not be considered.

a few cases, whereas in the other cases the infinitive has taken the preposition (or prefix) *to*.

The infinitive without *to* is chiefly used with the auxiliaries, not only those of tense (*shall* and *will*) but also those of predication (*can*, *may*, *must*) and periphrasis (*to do*). Its use with the modal preterite *had* in combination with a comparative or superlative (*I had rather go home*) falls under the same category. And its occasional use after *to go* and *to help*, as well as after *to dare*, and *to need*, is not essentially different; for in these constructions *go*, *help*, *dare* and *need* are really so far subordinated in meaning to the infinitive, which always follows immediately, without any intervening words, that they are to be considered as the equals of the auxiliaries of predication. Two of them show this relationship in their form, *dare* and *need*, which generally take no ending in the third person singular; moreover, these verbs take the infinitive with *to* when their independent meaning is clearly felt. With regard to *to help* I may remind the reader of its combination with the infinitive into one word in dialects, so that the whole group takes the preterite ending: *I help loaded the cart*. And both *to go* and *to help* take the infinitive with *to* when the finite verb has its independent meaning, in which case the infinitive is felt to be an adjunct of purpose.

The second function of the infinitive without *to* is its use in exclamations.

It's a lie! a shameless lie! I smash pots and pans? I hurt my mistress? As good a mistress as I could but wish!... (van Doorn, *Dramatic Conversations*, p. 55).

For further quotations, if anyone should want them, I must refer to the handbooks.

The third (and last) function of the infinitive without *to* is as a predicative adjunct to the object of *to see*, *hear*, *feel*, and occasionally verbs related to these in meaning, and after *have*, *let*, *bid*, and *make*.

As to the first of the functions mentioned above, it is shown by the relation in meaning of the auxiliaries to the infinitive, that they are not really the predicate but only help to form it. The subordination of the auxiliaries is also shown by their weaker stress. All this proves that the infinitive is the real verbal predicate, though it is non-finite. And in the second case (in exclamatory sentences) the infinitive has the same function, without any accompanying finite verb. It would be difficult to show that the infinitive in these two cases has a nominal character. The only argument in favour of this would be the use of the simple infinitive to express different tenses (*I can go*, *I could go*). But, whereas the simple infinitive with *to* can express both the active and the passive voice (*I hope to see him*; *Old chairs to mend*! *Is he to blame*? etc.), the simple infinitive without *to* must have a passive form to express a passive meaning. Its use in the two first cases may be defined as that of a non-finite predicative verb.

In the third case (*I saw him go*) the infinitive is generally called a predicative adjunct. Now a predicative adjunct is in most cases either a noun or an adjective. If we ask whether, in these cases, the noun has an adjectival function, or the adjective the function of a noun, it is easy to prove that the last supposition is untenable. The predicative adjunct is essentially adjectival or even adverbial, and this can be proved not only by a logical analysis, but is also shown by grammatical facts. It would lead us too far out of our way to show this in detail, as we may do in a subsequent article; it is sufficient to remind the reader of the absence of the article before predicative nouns, and the use of the relatives *which* and *that* (not *who*) to refer to them even if they denote persons.

The infinitive without *to* in this construction, therefore, is not nominal in its function. If we examine it without paying attention to the construction with a noun or adjective for its predicative adjunct (*I call him a fool; I call that answer foolish*), but examine it on its own merits, it seems clear that the infinitive in *I saw him go* is nothing but the 'non-finite predicate' to its 'subject' *him*. The same explanation will account for the infinitive in *I had him finish it, I let him go, I made him go*, etc. The independent meaning of *let*, however, is sometimes so much weakened, that the word order is changed and the infinitive is made to precede the original object of *let*: *He let slip the axe*. In this case we have the same construction as with the auxiliaries *can*, etc.

We are therefore justified in concluding our survey of the functions of the infinitive without *to* by stating that all of them are essentially the same, and that the infinitive without *to* may be defined as *a non-finite predicative form of the verb*. We may now turn to the second part of our investigation, its real purpose: what are the causes that the infinitive has not taken *to* in these cases?

The original function of *to* before the infinitive is to express purpose. But it is well-known that the infinitive with *to* is now used, and has been used for centuries, in cases where it cannot be considered an adjunct of purpose, whether used as an adjunct to verbs or to adjectives and nouns. The circumstance, therefore, that the infinitive without *to* is not used as an adjunct of purpose is insufficient to account for the absence of *to*.

One circumstance is fairly certain to be one of the causes why the form has not taken *to*: its frequency. It is, of course, difficult to prove this. But it seems possible to adduce some facts that may help to show its probability. As to the fact of the frequency, it is probably unnecessary to argue about it. But it might be objected that this frequency is not so evident after *dare* and *let*. The objection would be just, but it helps to show the probability of our theory: for it is just after these less frequent verbs that we also find an infinitive with *to*.

There may be another cause why the infinitive without *to* has been preserved after *dare* and *need*. It is well-known that these verbs chiefly take it in negative sentences with *not* and in interrogative sentences, i.e. in cases when they are generally followed by an unstressed syllable: [dænt, ni:dnt] *dare not, need not; how dare you say that?* If we compare with these such a sentence as *He did not dare to meet his uncle*, it becomes probable that rhythm has something to do both with the insertion and the absence of *to*.

It must also be noted that such a sentence as *I can go*, i.e. [ai kn gou] is not likely ever to take *to*; for the addition would cause two perfectly unstressed syllables between the subject and the predicative infinitive, and it would produce an infinitive with *to* that would have no parallel: one depending upon a perfectly unstressed verb. For the relation of meaning between the infinitive with *to* and its verb may not always be clear; it may occasionally be doubtful whether the infinitive is the adjunct of the finite verb or vice versa (*I am beginning to think that...*), there are at least always two verbs that are both formally independent. And that is not so in the case of the infinitive without *to*.

And this brings us to our last consideration. Just because the infinitive without *to* is chiefly used after auxiliaries, i.e. after verbs that have lost more or less their independent meaning and form, or without any auxiliaries at all, it can best serve as the (non-finite) predicative verb. It has all the characteristics of the finite verb, except the ending of the third person of

the present tense. The addition of *to* would make it less fit for its function. It seems, therefore, unlikely that the process of change from the infinitive without *to* to the infinitive with *to*, which has been going on for centuries, will go much further. It seems reasonable to accept the possibility of regular *to* after *dare* and *need*, which have an independent existence both formally and semantically, also after *bid*, *make*, and perhaps even *must* (although this never occurs with *to* at present), but it is not likely that the infinitive with *to* will come to be used after *can*, *may*, *let*, and practically impossible that it should ever be used after *shall* and *will*.

One question still remains to be solved: Why is the infinitive with *to* invariably used after the passive voice of *to hear*, *see*, *feel*, *make*, *bid*?

To this question it has been answered that *to* is used after passive verbs for rhythmical reasons: *I saw him go.* — *He was seen to go.*¹⁾ It does not seem clear to me why it should be supposed that these verbs regularly have a pronoun for their object. A pronoun-subject *may* be more common than a noun-subject, it does not seem likely that this relation can be proved or shown to be probable with regard to the object. And if we compare *I saw the boy run*, there would seem to be the same rhythmical reason for inserting *to* in the active. And if we assume that there were weighty reasons against this 'rhythmical' insertion, e.g. those shown in this article, it would need to be shown why there *was* such an insertion in *The boy was seen to run*. Rhythm alone is clearly no sufficient explanation.

The question, however, may be incorrectly put. For we speak of insertion of *to*. Has there been such an insertion? In other words: has there been a time when the only construction was something like **He was seen go*? The expression 'insertion of *to*' assumes one and the same origin for *I saw him go* and *He was seen to go*, or at least the latter as a construction entirely due to the former. But the construction after the active verb is far older than after the passive. And the construction with *to* after the passive verb may be an imitation of that after verbs requiring an object with the infinitive with *to*, both in the active and in the passive voice. The question, therefore, that we should ask is really: Why was the infinitive with *to* taken when the verbs with an infinitive without *to* came to be used in the passive?

To answer this question satisfactorily we should have to find out when the construction was first used. Unfortunately the history of English syntax is largely a terra incognita, and with respect to the question discussed here there is no information except some casual notes in books on syntax or in special investigations.

There are a couple of examples in Einkenkel's *Streifzüge* (p. 257); my friend van der Gaaf refers me to Wülfing's *Syntax* (§ 404, p. 45), and Ottmann, *Formen und Syntax bei Wycliffe und Purvey* (p. 13.3), and Zickner, *Syntax und Stil in Pecoock's Repressor* (§ 32). Most of the early quotations, however, illustrate the passive of verbs that in the active voice take an object and infinitive with *to*. The earliest example of the passive of a verb that in the active usually takes an object and infinitive without *to* is perhaps the one supplied by the *Oxford Dict.* s.v. *make* from the 15th century *Hist. Coll. Citizen Lond.*: *The carre was made stonde styll*. There are more examples of the same construction from the 16th century, and it continued to exist down to the 18th at least, as will appear from the following quotations, all taken from the *Oxford Dictionary*, and Schmidt's *Shakespeare-Lexicon*.

¹⁾ Franz, *Shakespeare-Grammatik*³, p. 534.

1542. Udall, *Erasm. Apoph.* Phocion was never seen laugh ne wepe.

1574. tr. *Littleton's Tenures.* Yf that childe.... be harde crye.

1596. Danett, tr. *Commines.* But some of them reported that he was seen flie and was escaped.

Shakespeare, *Caesar* IV, 1, 35. He must be bid go forth.

Id., *Othello* I, 3, 15. So was I bid report.

1600. W. Watson, *Decacordon.* Pius Quintus..... was made beleewe that the Duke of Norfolke was a Catholike.

1736. Butler, *Analogy.* Their character is formed and made appear.

The earliest examples of the infinitive with *to* after a verb that in the active takes an object and infinitive without *to* dates from 1577:

Kendall, *Flowers of Epigr.* That thou wilt not be seen to talke with any others wife.

And in

Shakespeare, *Hamlet* IV, 6, 11. If your name be Horatio, as I am let to know it is.

Id., *Measure for Measure* III, 2, 254. I am made to understand that you have lent him visitation.

In studying this construction it will be of importance to examine carefully the relation between the finite verb and the object with infinitive. The object may be the real object of the finite verb with the infinitive as predicative adjunct, as in *I commanded him to go; I made him do that.* But sometimes the object is nothing but the 'subject' of the infinitive, not a real object of the finite verb, as in *I mean the boys to do this, It makes their character appear.* In this respect the quotation from Butler, on this page, is really different from the others, and similar to the following:

They are generally agreed to have held their course from East to West. Temple, *Essays*, ed. Spingarn, p. 20.

And a chaise is actually ordered to be here by one o'clock. Fanny Burney, *Evelina*, Lett. 77.

After *to let* the 'object' is so little felt as the object of the finite verb that *He let the axe slip* becomes *He let slip the axe*, so that the passive becomes *The axe was let slip* (*Handbook II*, p. 80).

Although a final solution of the problem requires fuller materials, it seems not unlikely that after some centuries of hesitation, when both constructions were used, modern English decided in favour of the infinitive with *to* after the passive of *to feel, see, etc.*, because the infinitive with *to* was the usual form after passive verbs. It was used not only after a far greater number of verbs than the one without *to*, but these verbs (e.g. *to command, order*) were also far oftener used in the passive. The active of *to see, feel, etc.*, on the other hand, with an object and infinitive without *to* was so extremely frequent that the rival construction could not supplant it.

II.

Pronoun-Equivalents.

What are pronouns is really matter of history, it is a historical classification. It has been found necessary, however, to include among pronouns words that did not originally belong to it. Such are the adjectives *certain, other, several*, and the adverb *so*. The reasons for this are too well known to be discussed here.

There are also some nouns that may be considered as pronoun-equivalents, and are not generally mentioned as such, hardly ever in grammars of a special language. Such nouns are *man*, *people*, *thing*, *matter*. They resemble pronouns in having an equally general meaning; sometimes they approach the pronouns more closely by their form. This approximation is clearly the cause of some grammatical peculiarities that will be discussed below.

It has been pointed out that *the man*, *the woman*, when used to refer to a person previously mentioned, are practically identical with anaphoric *he* or *she*. And *the thing which* is even nearer to a pronoun (the relative *what*) because it does not refer to any *thing* at all in the following example.

But the thing which separates him from other artists is that his imaginative vision of a man or a landscape includes so much more than theirs of those features of the surface to which nobody is altogether blind. *Times Lit. Suppl.* 10/7, 1919, p. 369/4.

In these cases the nouns, though they are very general in meaning, have not lost any of the characteristics of class-nouns: they distinguish number and must have an article when used in the singular.

When the noun is used in the plural it may have no article without losing its nominal character, for it still requires a plural predicate. Thus *men*, *things*, *matters* without an article are as much nouns as their singulars with an article. But *people* seems to be nearer to a pronoun for it never takes an article, even in cases where *men* may take it, as in the following quotation:

To the men at the end of the fifteenth century scarcely a year but brought another bit of received and recognized thinking to the scrap-heap. Mair, *English Literature*.

If *people* were substituted for *men* here, it would be impossible to use the article. But the plural verb after *people* is still a reminder of its nominal origin. In this respect it differs from the synonymous Dutch *men* and French *on*. But when the singular *matter* has no article it is more nearly a pronoun, unless we suppose that the absence of the article is due to the predicative function of the word.

That it is eminently desirable to attain this end is not matter of dispute. *Manchester Examiner*, 29/5, 1884. (Oxford Dict. s.v. *matter*.)

In this connection we may mention the compounds of indefinite pronouns with *thing*: *something*, *everything*, *anything*, *nothing*, which are always counted among the pronouns. Similar to these compounds are some combinations in colloquial or vulgar English: *those feeder-things*, and also *our soldier-men*, *those painter-fellows*.

The pronominal character of the compound with *-thing* (as of those with *-body*) is shown by the post-position of attributive adjectives. It may be pointed out that the same order is required after *things* if it is not taken in its nominal meaning 'object':

Mr. W. has made himself a high reputation, not only as an explorer, but also as a writer on things Egyptian.

The same order is used with the 'pronominal' *matters*:

In matters Homeric we are, as Professor Murray recently remarked, getting on.

Another grammatical consequence of the pronominal function of *thing* and *matter* is their place as objects to compound verbs. It seems, at least, that these words are oftener put between verb and adverb when these form a semi-compound than other nouns: *to think the matter out*, *to think things over*, etc. (See *Berichten en Mededelingen van de Ver. v. Ler. in Lev. Talen*, no. 15).

Finally it may be observed that *men* and *people* are often weak-stressed in positions where other nouns would not. Thus in Sweet's inexhaustible *Elementarbuch* no. 1 of the texts begins: "— pijpl¹⁾ juwstəpiŋk"; compare ib. no. 11: "— ðei :juwstə :livin keivzində roks." Ib. no. 15: "— pijpl didntjuwstu ijtso: matš mijt əzðei duw nau"; etc.

III.

A Rival of the Object-with-Infinitive Construction.

The frequent use of an adjunct with *for* to express the subject of the infinitive is really modern, though its origin can be traced back for some centuries.²⁾ Even in present-day English its use is limited; it is chiefly used when the infinitive is the subject or predicate, and when it is an adjunct to a noun or adjective. The construction (which, by the way, has not yet been baptized, so that we can only refer to it in a clumsy descriptive manner) is not generally found when the infinitive is an adjunct to a verb.³⁾

The construction is sometimes found after verbs, however. It is not unfrequent when the adjunct with *for* can be understood as qualifying the finite verb as well as supplying the subject to the infinitive. In such a case, however, we cannot say that the genuine *for*-with-object-and-infinitive construction is used. Compare the following quotation from *The Times*, W. ed., 2/2, '17:

The Liberals are urgently pressing for a decision to be made.

Sometimes we have the modern construction, however, because the adjunct with *for* cannot be interpreted otherwise than as the subject of the infinitive, although the finite verb can take an adjunct with *for*, as in the following examples:

I longed for the conversation to unfold why she had a secretary. Cotes, *Cinderella*, ch. 6. (The thought occurs *during the conversation*.)

His face was pale, and his eyes rather redder than he would quite care for them to be seen by any of the "fellows" at Crichton House. Anstey, *Vice Versa*, ch. 1.

When can we arrange for you and Molly to meet? Gaskell, *Wives and Daughters*. (T.) I, ch. 10, p. 159.

It is not necessary to multiply examples. Although grammarians often neglect this point⁴⁾ it is not difficult for careful students of living English to find examples. It seems more important to draw the readers' attention to another use of the construction. For we sometimes find it used as what must be called an object, so that the construction is exactly parallel to the genuine object-with-infinitive construction, i.e. the construction when the object of the finite verb is nothing but the subject of the infinitive. We have this rival function of the *for*-construction in the following quotations:

The desire of the working-classes, many of them now better off than they have ever been, is for a better life for their children than they have had themselves, and it is in the leisure years of childhood above all, that they *hope for their children to find it*. *Times Ed. S.* 22/5, 1919, p. 247/3.

¹⁾ — is the mark of weak stress; : marks medium stress.

²⁾ Franz, *Shakespeare-Grammatik*; see also Jespersen, *Neuere Sprachen*, Ergänzungsband, 1910, and for an early quotation after *than*, *Neophil.*, III, p. 50.

³⁾ I have no examples earlier than the nineteenth century.

⁴⁾ I do not wish to be too positive, but I must confess that I know of none that mentions it.

This was a miserable hour for Michael, who all the time was dreading many unfortunate events, as for the cabman to get down from his box and quarrel about his fare, or for the train to be full, or for Stella to be sick during the journey, or for him and her to lose Nurse, or for all of them to get into the wrong train, or for a railway accident to happen, or for any of the uncomfortable contingencies to which seaside travellers were liable. Compton Mackenzie, *Sinister Street*, p. 79 f.

We have really the same use of the *for*-construction in the following cases:

When they *planned for me to stop* till to-morrow, I didn't like saying how very much I wanted to go home. Gaskell, *Wives and Daughters*, vol. I, ch. 2. p. 42.

I'll mind the bar. I *want for Tom to see me* behind it when he comes down. Phillpotts, *Beacon*, I, ch. 4, p. 30. (The speaker uses dialect.)

Molly could not imagine how she had at one time *wished for her father's eyes to be opened*.¹⁾ Gaskell, *Wives and Daughters*, II, p. 279.

He *wished for Stella and Alan to have* all the benisons of the world. *Sinister Street*, p. 816.

Sometimes the *for*-construction is used because the noun without the preposition would suggest another meaning:

Somehow, he rather disliked *asking for Molly to prolong* her visit. Gaskell, *Wives and Daughters*, I, ch. 7. p. 113. (He was going to ask Molly's father, not herself.)

I guess your request. I make it before you do. I beg for dear little Molly to stay on here. *ib.*, p. 114.

It should be noted that these two verbs do not take the pure object-with-infinitive construction: if *for* were left out, *Molly* would not be understood as the subject of the infinitive only, but also as the real object of the finite verb.

We may say, therefore, that the *for*-construction is used:

1. after verbs that cannot take the object-with-infinitive construction (*to long, care, arrange, hope, dread, plan, etc.*)

2. after verbs that take the genuine object-with-infinitive construction (*to wish, dialectally after to want.*)

3. after verbs that can be construed with an object and a predicative infinitive (*to ask, to beg.*)

In mentioning the above verbs there is naturally no intention of giving a complete list. The construction is a living one, and those who have had their attention called to it will probably find other examples. It is especially in the first and third cases that we may expect the *for*-construction to spread, for in these it supplies a real want. This does not seem to be so in the second case, but it may be that the *for*-construction suggests a slightly different meaning here; in the quotations adduced, at least, one would seem to detect a milder meaning in *to wish* than the verb generally has when it takes the object-with-infinitive construction.

E. KRUISINGA.

¹⁾ It is true that *to wish* can take a *for*-adjunct (She'd a good home, and everything she could wish for. Galsworthy, *Man of Property*, ch. 3, p. 56), but we undoubtedly have the *for*-construction when the *for*-adjunct is separated from the finite verb: But I am clear in wishing heartily to keep my old friends, and *for them to love* my future wife for my sake. Gaskell, *ib.*, I, ch. 12, p. 214.

Notes and News.

English Association in Holland. Prof. Edith J. Morley, of University College, Reading, opened the first series of Association Lectures by reading a paper on *Rossetti and the Pre-Raphaelite Movement* before the Utrecht branch, on March 15.

The Pre-Raphaelite Movement was in the first place a reaction against the conventional methods in art that prevailed as late as 1848, after the Romantic revival had introduced a new spirit into literature many years before. Like the mediaeval Italian painters before Raphael, Rossetti and his friends strove to produce art that should appeal to their own age, and to render absolutely poetic motives by naturalistic methods.

The Brotherhood published a magazine *The Germ*, of which only four numbers appeared. They contain much excellent work by the three Rossetti's (Dante Gabriel, William Michael, and Christina), chief among it Dante Gabriel's prose allegory *Hand and Soul*, his poems *The Blessed Damozel* and *My Sister's Sleep*, and reviews of very high quality by William Michael.

D. G. Rossetti's only interest was in human, especially female beauty. There was in his mind a curious blend of the spiritual and the sensual. In his later sonnet-cycle *The House of Life* human love is the revealer and interpreter of divine love.

Miss Morley concluded her lecture by reading parts of his ballad *The White Ship*.

In addition to the branches mentioned in our February number, a lecture has been given before the Rotterdam branch and, moreover, at Leeuwarden. The next series will be organised for Christmas Term.

The Committee regret to announce that owing to the small number of applicants it is impossible to organize a course on phonetics by an English lecturer, as suggested in no. 7. The great majority of students prefer (very wisely!) to spend their vacations in England, and to attend University courses there. The Committee will therefore direct their attention to the organisation of courses for foreign, more especially Dutch, students at English Universities, and seek contact with the authorities in charge, in order to lay the wishes and needs of these students before them.

Information has been received from the Universities of Oxford and Cambridge to the effect that no courses for foreigners are to be held there this year. Details about London Holiday Courses will be published in due time.

Branches where there has been a discussion on the proposed reform of the B-examination are requested to communicate the result to the Association Secretary and to Mr. T. J. C. Gerritsen. (For addresses see E. S. II, 7.) The Committee emphatically advise against the formulation of excessive demands to which there seems to be a tendency in certain quarters. The outcome of the Ter Laan-amendment in Parliament last autumn should be sufficient warning.

In the notice "Should the B-examination be Split?" in the preceding number of E. S. the last sentence on p. 18 should read: "that all candidates should be examined by their own teachers, *in so far as these are on the Examining Board*". Though the sentence as it stands might create a wrong impression, it is hoped that this implication will have been understood.

Report A-Examination 1919. The supplement to the *Staatscourant* of 11 Februari 1920, no. 29, contains the report of the A-committee for 1919, from which we give the following extract:

TABEL III.

Gevraagde akte van bekwaamheid.	Candidaten.	Aantal van hen die					
		zich hebben aangemeld.	niet zijn op- gekomen.	niet zijn opge- komen voor het mondeling gedeelte.	het geheele examen hebben afgelegd.	zijn afgewezen	zijn toegelaten
A. Middelbaar Onderwijs.	Vrouwelijke .	123	4	11	108	64	44
	Mannelijke . .	93	7	12	74	44	30
	Totaal	216	11	23	182	108	74

TABEL IV.

Candidaten.	Aantal malen dat is toegekend het praedicaat.	Schriftelijk.		Mondeling.					
		Paraphrase.	Vertaling in het Engelsch of opstel.	Spraak-kunst.	Taal-eigen en woorden- schat.	Vaardig-heid.	Klank-leer.	Uitspraak.	Theorie van opvoeding en onderwijs.
Vrouwe- lijke.	5. zeer goed	—	0	0	1	3	0	0	0
	4. goed	—	6	6	11	11	5	7	1
	3. voldoende	—	59	43	42	58	38	60	54
	2. onvoldoende	—	50	55	51	35	59	41	17
	1. slecht	—	4	4	3	1	6	0	1
Manne- lijke.	5. zeer goed	—	0	0	0	1	0	1	0
	4. goed	1	6	8	6	2	2	0	0
	3. voldoende	—	43	30	27	37	30	37	14
	2. onvoldoende	—	33	33	36	32	40	36	8
	1. slecht	—	4	3	5	2	2	0	1

“Uit deze tabellen volgt, dat bijna 37 pct. van de vrouwelijke en bijna 35 pct. van de mannelijke kandidaten, gemiddeld 36 pct. van hen, die aan het schriftelijk examen deelnamen, de akte verwierven. De uitslag was dus iets gunstiger dan het vorige jaar.

De commissie schrijft dezen vooruitgang toe aan het feit, dat een aantal kandidaten gebruik gemaakt hadden van de heropende gelegenheid om eenigen tijd in Engeland te vertoeven. Toch meent zij, dat vooral de kennis van het taaleigen bij vele kandidaten te wenschen overliet. Het zou aanbeveling verdienen, dat bij de studie der taal niet alleen gebruik gemaakt werd van een Engelsch-Nederlandsch of Nederlandsch-Engelsch woordenboek, maar tevens van een English Dictionary, waarin alle verklaringen in het Engelsch worden gegeven.

Van de vrouwelijke kandidaten kregen er na het schriftelijk gedeelte 13 bericht, dat haar kans op slagen zeer gering was; 3 harer die zich toch aan

het examen onderwierpen werden afgewezen. Bij de mannen waren er 9, die zulk een bericht ontvingen; 2 hunner kwamen toch op en werden afgewezen.

Wat de schriftelijke vertaling betreft heeft het ook deze commissie getroffen, dat de woordenschat van sommige kandidaten al zeer klein was. De Engelsche woorden voor *priëel*, *beuk*, *linde*, *kastanje*, *villa*, *omzoomd*, *statig* schenen velen onbekend. Daarom raadt ook deze commissie toekomstigen kandidaten aan veel goed modern Engelsch proza met verstand te lezen.

Ook nu weer gaf het examen van vele kandidaten blijk van gebrek aan de algemeene ontwikkeling, die voor toekomstige leeraars en leeraren zoo onmisbaar is. De commissie zou het daarom een groote verbetering achten, indien er, evenals bij het lager onderwijs geschiedt, een waarborg kon geëischt worden van de kandidaten voor de akte A (middelbaar onderwijs), waaruit bleek, dat bij hen een basis van algemeene ontwikkeling aanwezig was.

Vóór de commissie dit verslag eindigt, wenscht zij Uwe Excellentie mede te deelen, dat, evenals hare voorgangsters, ook zij meent, dat het overweging kan verdienen van alle kandidaten voor de akte A (middelbaar onderwijs) examengeld te vorderen, zooals het geval is bij de akte lager onderwijs. Ook deze commissie meent, dat dit ten gevolge zou hebben, dat een aantal lichtvaardige aanmeldingen, die de examens onnoodig verlengen, achterwege zouden blijven."

English Studies in Germany. It will be the aim of *English Studies* to keep in close touch with foreign work in English language and literature. For many years Germany has been the chief home of studies in earlier English, and it is to be expected that, in spite of adverse circumstances, German scholars will continue or resume their labours in this field. At present, however, it is difficult for private German students to obtain foreign books; and even libraries are compelled to cut down their purchases of foreign books beyond anything that was ever foreseen. As it is in the interest of the studies to which this periodical is devoted that German scholars should be able to consult the books that are published on the study of English in foreign countries, we suggest that authors should reserve half a dozen copies of books which they may publish, in order to send them to the libraries of the chief German universities. As for ourselves we are willing to do what little we can, and shall be pleased to send copies of our periodical regularly to seminar libraries of Universities that choose to ask for them. We may add that some German libraries have already expressed a wish to receive *English Studies*.

Translation.

1. The traffic had practically ceased in the busiest thoroughfares and even in the squalid alleys of the poor, where the pulse of a great city always throbs feverishly, life seemed almost extinct. 2. At noon on a gloomy winter day this lack of animation noticeable everywhere gave the city a mysterious and sinister air. 3. One unacquainted with the customs of the people might easily have imagined that the inhabitants were in the clutch of some great panic fear, like that which seized men when the Black Death was in the land. 4. But no pestilence or other terror had paralyzed the city; the hush was quite natural at this particular hour to all German towns, large or small. 5. The explanation was very simple. 6. Berlin was eating its midday meal and for a couple of hours all business was suspended.

7. On this day in question, however, the stagnation was of short duration. 8. The bells in the clock-tower had scarcely finished pealing noon when a cannon boomed over the listless city. 9. Its lingering echo was drowned by another roar, which was louder than the first and had an instantaneous effect upon the now thoroughly startled population. 10. People rushed out of doors; and as if by magic all Berlin shook off its phlegm. 11. From every street, from every alley, an ever-increasing crowd of men, women, and children, palpitating with curiosity, pressed towards the Schlossplatz, whither the continued booming of cannon drew them like a tocsin. 12. As was natural all sorts of rumours circulated and added to the excitement, the confusion, the fear. 13. As fancy dictated some said that the old king was dead; others that the Danes, the Swedes, and the Poles, separately or collectively had declared war on the nation; in some streets it was reported that a new tax was to be levied, in others that the Turks were coming.

14. In reality the Crown Princess had been brought to bed of a son, and it was some time before the news in the midst of so many conflicting rumours was generally believed. 15. As the event was considered of supreme importance in the palace all that could suggest itself to a splendour-loving officialdom was done to celebrate the occasion. 16. On arriving at the Schlossplatz the people found the entire esplanade encircled by a cordon of Bodyguards. 17. Within this circle twelve heralds paraded up and down on richly caparisoned horses and announced the birth of the prince with a blare of trumpets.

Observations. 1. *There was hardly any traffic in the busiest streets. The traffic was stopped would suggest an agent. Traffic cannot be said to lie still. — Beats feverishly (feverously). — From the alleys... life seemed almost to have fled. (not: given way!). —*

2. When two adverbial adjuncts both expressing adverbial relations either of place or time occur together, that denoting the most special sense mostly takes precedence of the other. (Poutsma I, 314.) Therefore *on a gloomy winterday* should follow *at noon*. — *Noon* means the middle of the day; consequently it is wrong to add *at twelve o'clock*. For the same reason it is incorrect to write *twelve o'clock in the afternoon*. — *At midday* is correct. — *Winter's day* (Benson, "Dodo"). — *This absence of fuss*. *Fuss* means: *unnecessary bustle or commotion*. — *Lent a mysterious and ominous appearance to the town*. —

3. *Somebody who was unacquainted with...* would suggest a definite person. I *emand* in a general sense followed by a qualifying adjunct which serves to define the class must be rendered by *one*. — *Unknown with* should be *unacquainted with*: I am unacquainted with a book = The book is unknown to me. — *Could have easily imagined*: to express possibility it is better to use *may* and *might*. The usual place of continuative adverbs of manner is after the *first* auxiliary. — *Seized by* is less frequent than *seized with*, according to the Oxford Dictionary. — *That the inhabitants were panic-stricken, as people were when the Black Death was in the country*: *Land* is the right word here: I wish that every doctor in the *land* could hear you. (Strand Magazine X. 687).

4. *Plague*. — *Pest* is not right, in the sense of pestilence, plague, the word is obsolete; it now means anything annoying or destructive, a nuisance: Rats (flies) are a perfect *pest*. The sort of *pest* who carries his umbrella under his arm with the ferule projecting at right angles to his body (Windsor Magazine March 1898). — *But no pestilence or other fright had*

lamed the city: Fright is no longer used of anything that causes terror (Oxford Dictionary); moreover *fright* is a less vivid emotion than *terror*. — We are *paralyzed* by a sight, not *lamed*. — *Big or little* is correct. — *The stillness was characteristic of (not familiar with!!) all German towns.* —

5. *The explanation was plain*: a thing may be *plain*, the explanation of it is *simple*. — *The e. was a simple one.* One should not be introduced unnecessarily. —

6. *Berlin was at its midday meal.*

7. *On this particular day.* The preposition *on* must not be omitted in this adjunct. You may call [on] any day. Meet me [on] another day. [On] the 18th of July in the morning. (Krüger, "Schwierigkeiten"). *At this day* = at present. — *The stagnation did not last long.*

8. *The clocks in the belfry.* A clock is an instrument for measuring time: Those people who object to church bells should pull the electric bells out of their own doors before they try to pull out the bells from the vicar's church tower (Pearson's Magazine 1898. 561.). — *Hardly (scarcely) ... when*; *No sooner ... than.* — A gun that *trembles* is an impossibility. — Differentiate between *cannon* and *canon*!

9. *Its resound was drowned*: *Resound* is obsolete as a substantive. — *Was overruled* is hardly suitable (afgestemd) and must have been picked out of ten Bruggencate's dictionary i.v. *Overstemmen*, where a string of renderings is given with no explanation whatever of the proper sense in which they should be used. — *A second roar (report).* — *The reverberation was absorbed in the booming of a second shot.* Awkward! We do not call the discharge of a big gun a shot. — *Produced an immediate effect.* What is done *instantly* is done sooner than what is done *immediately* (Graham). — *Very disturbed*: With participles we use *much* though *very* is often met with. See Oxford Dictionary i.v. *Very* B.c. They were all *very* changed (Strand Magazine Dec. 1910). I have been *very* interested in it (Idem. Sept. 1915). See Kruisinga, "Grammar and Idiom", § 141. —

10. *People rushed (hurried; flew) out of their houses ... Berlin shook off her phlegm.* Towns are often spoken of as feminine, especially in poetry.

11. *From every street ... thronged (crowded, pressed).* — *Burning with (not of) curiosity.* — *Pressed towards the Schlossplatz, whither the continuous booming of the cannon, like a tocsin, drew them.* A continuous action is one that is uninterrupted as long as it lasts; *continual* is that which is frequently renewed, though interrupted. A storm of rain is *continuous*; a succession of showers is *ccⁿtinual*. — Alarm-bell; fire-bell. —

12. *As a matter of course*; Not: *As a matter of fact* = In reality. *As a matter of fact* the manufacture of soap did not begin in London till 1524, although it had been made for some years previously at Bristol (Sunlight Yearbook 1899, p. 245). *A a matter of fact* she is a compatriot of yours. (Pall Mall Magazine 1912, p. 524). — *All sorts of rumours were rife (went the round).* Rumours going the round of Europe (Seton Merriman, "Last Hope"). She had made her nightly round. Had seen that lights were switched off, fires burnt down (L. Malet, "Adrian Savage"). "I think I'll go my rounds", said the doctor (Grand Magazine 1906. 357). *Rumours were afloat.* —

13. *According as their imagination suggested to them* = *According to what ...* To use the footpath, the cinderpath or the brickway according as you are a pedestrian, a cyclist, or a carriage person. (Home Counties, "A free farmer in a free State." p. 35). Terms weekly "en pension" £ 2. 2 s., more or less according to size and position of the room ("The Lady" Sept. 29. 1904). — Polish = Poolsch. — *Had declared war against the nation.* —

A new tax would be levied. Arrangement must be expressed by the verb to be followed by an infinitive with to: *Melba was to sing* at the opening concert. (Frankfort Moore, "Ulsterman"). See Kruisinga, "Accidence and Syntax", § 153. *Was to be imposed.* — *That the Turks were advancing.* —

14. *The Crown Princess had been confined (delivered) of a son.* — *The Princess Royal* is the eldest daughter of the sovereign of Great Britain, also formerly in Prussia; *Crown-princess* is the wife of the Crown Prince. — *Contradictory (mutually contradicting) rumours.* —

15. *As the event was considered to be of the greatest importance.* To be being devoid of any meaning, it is often suppressed after verbs of judging and declaring (Poutsma, I, p. 576). Our form-master considered my shirt very funny (Pall Mall Magazine 1912, 255.). — When *feit* means *gebeurtenis* we had better render it by *occasion, event*, not by *fact*. — *Bureaucracy, officialism.* —

16. *When people had arrived at the Schlossplatz.* People without the definite article is equivalent to an indefinite pronoun (Dutch *men*). See Sentence 10.

Good translations were received from K. V., Rotterdam, A. H., Flushing, Th. de G., Leeuwarden.

1. Er zijn veel meer tweede-hands boekwinkels dan nieuwe boekwinkels in Londen en het zijn meestal donkere winkels, waar de eigenaar zelden afstand schijnt te willen doen van zijn stoffige voorraad, maar in een schemerig hoekje in zichzelf gekeerd, een catalogus zit te annoteren. 2. Hij is de eenige winkelier, die zijn goederen niet schijnt te willen verkoopen. 3. Als gij het toevallig met hem over den prijs eens wordt, zal hij zeer waarschijnlijk een diepe zucht slaken, terwijl hij zich omkeert, teneinde een vel bruin papier op te zoeken, om uw schat in te pakken. 4. Deze oude boekenwinkels worden meest aan de hoofdwegen gevonden, als het ware bij opzet, om den argeloozen onbemiddelden studeerende op zijn weg naar huis in de val te laten loopen.

5. Maar terwijl arme studeerenden een zwak voor tweede-hands litteratuur hebben, zijn de groote huurbibliotheken het zwak van de dames. 6. Dames schijnen slechts zelden boeken te koopen; ze huren ze altijd. 7. Een morgen, doorgebracht bij Mudie is leerzaam om de methoden te leeren kennen, die door hen gevolgd worden bij het zoeken naar lichte lectuur. 8. Een dubbele of driedubbele rij dames staan gewoonlijk voor de toonbanken, allen hun beurt afwachgend. 9. Verscheidene hebben schoothondjes meegebracht, die zij aan een lijn houden, terwijl de lieve diertjes onderwijl bezig zijn zich om de beenen der klanten te wikkelen.

10. „Hebt u eenige aardige, nieuwe, goede romans?” vraagt een moeder met een groepje half-volwassen dochters achter zich, die pas van de schoolbanken ontslagen zijn. 11. „Iets, weet u, dat heel geschikt is voor jonge meisjes”. 12. „We hebben een mooie roman van Miss Yonge”, oppert de jonge man, „of Maeterlinck's „Leven der Bijen”, pas verschenen...”

13. „O, Maeterlinck is zoo erg Maeterlinckachtig. 14. En denkt u, dat hij altijd geschikt is?” 15. „Ik verzeker u, mevrouw, in dit boek wel”, dringt de jonge man aan. 16. „Nu, bijen zijn natuurlijk een interessant onderwerp, maar ik zelf geef de voorkeur aan de levensbeschrijving van beroemde mannen. 17. Het leven van Lloyd George, bijvoorbeeld? 18. O, zoo, is het nog niet geschreven? 19. Wat vervelend! 20. En Miss Yonge... dank u, die is zoo erg ouderwetsch”.

21. De jonge man, die ziet, dat de dame lang werk zal hebben, geeft het zoo lang op en loopt naar een andere klant.

22. Nu is het de beurt van een oud dametje. 23. „Ik wil iets moois en niet te hoog”, fluistert zij, „iets waarbij ik breien kan na het ontbijt. 24. Zou dit wat zijn?” 25. Zij neemt een boek op, „Sir Richard Calmady”. 26. Ik geloof, dat dit mij bevallen zou, als het net is als „Sir George Tressady”. 25. „Neen, dame, niets voor u”, haast de jonge man zich te antwoorden. 26. „Laat u het maar aan mij over. 27. „Probeer u dit eens, het laatste boek van Edna Lyall: „In Spite of All”. 28. „Dit” (op vertrouwelijk toon) „is een schrijfster, die wij altijd recommandeeren”.

29. Wat een ontzaglijke menschenkennis moeten deze jonge menschen in de leesbibliotheken bezitten! 30. Zij schijnen de rol van letterkundig raadsman te vervullen

voor het damespubliek. 31. Ook kennen zij hun types goed, zij vergissen zich zelden. 31. Men kan bijna zeggen, dat zij grootendeels de publieke opinie in hun hand hebben.

Translations of the above text should be sent to P. J. H. O. Schut, Diergaardelaan 54a, Rotterdam, before May 1 next.

Notes on Modern English Books.

VI.

THE STUDY OF THE NOVEL.

Of late years several attempts have been made by serious and very learned lovers of literature to raise and rejuvenate the old art of literary criticism by changing it into an inductive science. According to these writers nothing is so helpful to the understanding and enjoyment of a work of art as a thorough-going, exhaustive analysis of all its parts. The important discovery was first applied to the drama, then to the novel and it is very likely, that we shall soon see the beneficial effect of the new scientific treatment on poetry as well. The critic need no longer limit himself to a consideration of the beauty of a work of art, of the appeal it makes to the emotion and the imagination, its significance as a human document, its historic position, its ethical value — these are all questions on which he can only give a subjective opinion impossible to be scientifically verified and therefore to be shunned by the serious writer. No, the new method enables him to prove his point with absolute certainty, to lay down hard and fast rules, to count, to calculate, to compose curves, to draw diagrams, in a word to vie with the mathematician. As early as 1885 Professor Moulton claimed for criticism a position amongst the inductive sciences and wrote big books to justify the claim, but there was in these books still too much that reminded of pre-scientific times. But then¹ he was only a pioneer, paving the way for talented followers. How far some of these have excelled the original example may be gathered from the treatment the novel has undergone in America of late. Not content with counting the number of sub-plots, by-plots and underplots a critic has invented a new device: he counts the number of persons, occurring in the novel to be studied and then ingeniously divides them into chief personages, minor personages, persons present but not speaking and persons only referred to. Furthermore he carefully examines, where these personages appear for the first time and in what chapter they drop out again and by means of these valuable data he manages to compose most instructive little diagrams, thus enabling the student to compare one novel with another at a glance. We regret we cannot speak here about all the other scientific tests, invented by this critic; space forbids us to quote them in extenso and a short survey would perhaps spoil their beauty. The studious reader may be referred to *The Study of a Novel*¹⁾ by S. L. Whitcomb, where *inter alia* the old, harmless and attractive *Silas Marner* is dissected so thoroughly, that nothing remains but a carefully arranged mass of names, figures, lines, letters and diagrams, a heap of dust as dry as anyone can desire to see.

Side by side, however, with the new scientific way of dealing with fiction,

¹⁾ *The Study of a Novel* by S. L. Whitcomb. Heath. 1905, \$ 1.25.

the old historical and æsthetic methods still hold their own and it is gratifying to find, that America, the country that must be considered the cradle of mathematical criticism, also turns out studies as readable and suggestive as the one we want to introduce to our readers this time: *The Modern Novel*¹⁾. The author, Mr. Wilson Follett, defines his work as 'a statement of some critical and æsthetic principles in terms of their historical evolution in and from the English novel'.

The first chapter called 'The Creative Impulse' immediately commended itself to our attention by making a distinction which is too often forgotten: the difference there exists between the mental state of the author who produces and that of the reader who enjoys, understands and re-creates. In the course of this preliminary chapter he mentions four "provisions which the author must thoroughly accomplish," viz. Realism of Circumstance, Truth by Representation, Freshness or Originality and Fusion, names admissible as any others, but in themselves not particularly clear and the space devoted to their explanation might have been much larger. To illustrate Realism of Circumstance Mr. Follett takes Daniel Defoe's *Relation of Mrs. Veal*; the example is well chosen, but unfortunately his comment and argumentation owe too much to Sir Walter Raleigh's treatment of the same subject in his admirable historical survey: *The English Novel*.

Far better than this introductory chapter, however, are the following parts of Mr. Follett's book. 'Romance and Reality' tries to go to the heart of the difference between these two notions and of course he finds that no exact line of demarcation can be drawn; the two merge into each other and there is here again, as between poetry and prose, 'a misty midregion'. Several of the existing definitions are examined and are found wanting and then the author ventures to give of romance a new definition which is skilfully defended. The chapter is full of suggestive and ingenious observations and as always in this book the argument is made clear by many illustrative references to the masterpieces of English literature.

Having defined the purpose of all great and good fiction as 'the impersonal and disinterested expression of imaginative insight into human nature and life', Mr. Follett proceeds in the following chapters to indicate and combat sentimentality and didacticism as two formidable enemies of disinterested truth. 'Sentimentalism, a sickly and corrosive thing', he says, 'is enormously important in the history of literature and especially of British literature — the clash between Pamela and Joseph Andrews recurs in one way or another from decade to decade'. Less formidable an enemy on the whole he considers didacticism, yet it is 'essentially an inartistic spirit'. The author's purpose must be only the truth. "His moral meaning to us will be exactly what *he* is — the novel must express his ethical acceptance of life, but if it undertakes to tell us how to live, whom to marry, how to spend our money, how to choose our occupation, what God to believe in, it seems at best a poor and shabby pretence, a well-meant insult to the intelligence".

The following chapters on Satire, The Realistic Spirit, Tragedy and Comedy, Humanism, Design, Entertainment, are all permeated with the idea which is the kernel of the author's artistic thought, that the highest purpose of fiction is the attainment of disinterestedness or impersonality, the exact opposite of egotism, the outcome of the artist's love of life. He considers satire and comedy as two of the most powerful agents in combating egotism

¹⁾ *The Modern Novel* by Wilson Follett. 336 p. New York, Alfred A. Knopf. 1918. \$ 2.—.

and sentimentality and describes the history of English fiction since 1740 as a war between sentimentality and satire. 'But lately', he says, 'a great change has come over the spirit of the novel, a change which amounts to nothing less than a pact of peace after this long feud'.... we witness 'the passing of the old violent and arbitrary antipathies'.... 'a broader interpretation of what the world-organism is, and of how cause interlocks with effect'.... 'and more and more the ideal goal of fiction becomes the elemental truth of cause and effect, the truth of what life and character are without reference to what the novelist personally would like them to be'. In many respects Mr. Wilson Follett may be called a pupil of Hermann Tuerck, whose standard work: *Der Geniale Mensch*¹⁾ contains some of the deepest thoughts ever expressed on the nature of art. Mr. Follett has applied the great fundamental truths expounded in this wonderful work, more particularly to the English novel, and added many ingenious and original observations. He has thereby succeeded in throwing new light on the history and development of English fiction and especially in the beautiful chapters, entitled 'The Realistic Spirit' and 'Humanism' he has opened new surprising vistas. The keynote of these chapters, as indeed of the whole book, is the great truth that love, in the widest acceptance of the term, is the mainspring of all artistic effort and Mr. Follett shows, how this love of life leads to an open inquiring mind, to disinterestedness and to a spirit of realism, combined with a strong and ever present consciousness of the strangeness of existence. He holds, that "impersonal curiosity, in that ultimate development, where it becomes almost a synonym of Christian charity, has entered the novel to the exclusion of the old prides, prejudices and hates; and it is impossible for us to imagine what can ever drive it out again."

This scholarly and at the same time very artistic study of the novel cannot be too strongly recommended to those who want to know more about the nature and the meaning of fiction than can be learned from purely historical or descriptive handbooks.

A very valuable and helpful feature of Mr. Follett's work is the "suggestive bibliography with hints for study." Here the student of the novel finds really all he wants. The matter is arranged, not strictly chronologically, but more according to the development of certain types and modes of fiction, while short notes are added on the character and value of the works. A few quotations may make it clearer to the reader what this bibliography purports to give: I. General works of reference. II. On the æsthetics and technique of fiction. III. General bibliographical suggestions. IV. Pre-Elisabethan forms of prose fiction. X. Victorian realism and pseudo-realism. A The novelists of manner. B Novelists of Protests; social satirists. C Novelists of Local Colour. XI. A selection of striking developments in naturalism, impressionism, æstheticism, the scientific spirit, Continental influence, etc.

Besides titles and publishers of books, and references to articles and studies on a particular writer or movement there are many remarks like the following:

"(W. H. Hudson.) Stories that combine richness of imagination with a delicate precision of style hardly seen before in English. *A Crystal Age* is a modern variation of the Utopian romance. *The Purple Land & Green Mansions* are, in part, sumptuous landscapes of S. America.

(Samuel Butler.) A great deal of the most characteristic social realism of 1903—18 shows markedly the influence of Butler — notably the work of

¹⁾ Also translated into English: *The Man of Genius* by H. Tuerck.

Gilbert Cannan, J. D. Beresford, Compton Mackenzie, W. L. George, Elinor Mordaunt, W. B. Maxwell and St. John G. Ervine.

(Frank Swinnerton.) *Nocturne*, 1918. Except for one minor flaw, this is a consummate example of the novella form of *The Spoils of Poynton*, *Ethan Frome*, etc. In unity and harmony, restriction of the number of characters and scenes, and the disinterestedness of its acceptance of life it typifies the modern crystallization of a new form of fiction, halfway between the novel and the short story and combining the formal merits of both."

A. G. v. K.

Reviews.

Rectification.

Owing to an unfortunate oversight a line was omitted in the review of Daniel Jones' *English Pronouncing Dictionary* on page 29 of our February number.

The last clause of the first paragraph should read: "that this is not the case is proved by the entry on *e. g.*, viz. On the other hand *Bros* is read as [brʌðəz]."

Two Anthologies.

The Malory Verse Book: A Collection of Contemporary Poetry for School and General Use: Compiled by EDITHA JENKINSON. — Erskine MacDonald 1919. — 6/—.

Georgian Poetry. 1918-1919. Edited by E[DWARD] M[ARSH]. The Poetry Bookshop. 1919. — 6/—.

Number one contains many pretty things, — but it is mostly derivative work, Tennyson and water, Davies diluted, reminiscences from Stevenson and Kipling. Mixed with these pretty things are some 'bardic' productions....

What is the Western Spirit?
Speak, for the World would hear!

Don't you believe it, Professor Douglas Leader Durkin! — as your U. S. colleague William Lyon Phelps would say. The World, the world of human beings, has never yet clamoured for any poet to lift up his voice.

Like some good ship that founders in the sea,
Like granite towers that crumble into dust,
So pass the emblems of thy empery.
But O immortal Mother and august,
Arbours of English saint and bard and king
Blend simply with thy soul, even as their bones
Mingle with English soil....

Mr. Theodore Maynard hath donned Sir William Watson's priestly robe and it becomes him almost as well.

Great influences are round us; anguished cries
 And pæans victorious flung from valiant dust
 Thrill the tense air. Calm death-undaunted eyes
 Haunt ours; and come pale agonies august
 From places dread

These are the opening lines of Mr. James A. Mackereth's *Hymn of Honour*. I have always tried to cultivate catholicity of taste, but after reading Ralph Hodgson's *Song of Honour*, I cannot relish *this* sort of thing.

The fact is that in her prefatory note Miss Jenkinson makes too bold a claim: "The poems included in this volume have been carefully selected for their intrinsic beauty, charm of simplicity, and dignity of thought, and may be accepted as thoroughly representative of the finest, most expressive, contemporary verse." I deny the second part of this statement *in toto* and venture to put a note of interrogation after the first.

But Miss Jenkinson does give us some very good things, which otherwise are hard to come by, e.g. *A Grave in Flanders* by the Marquis of Crewe, and *Into Battle*, by Julian Grenfell, and for these things let us be duly and truly thankful.

The fourth volume of Georgian Poetry is not up to the level of the first, (with Abercrombie's *Sale of Saint Thomas*, Rupert Brooke's *Grantchester*, Davies's *Kingfisher*, Gibson's *Hare*, Stephens's *Lonely God*, &c.), of the second (with Gordon Bottomley's *King Lear's Wife* and Ralph Hodgson's *Bull*), of the third (with Squire's *Lily of Malud*). It is true, Francis Brett Young's dainty little song: 'Why have you stolen my delight' is a jewel. So is Walter de la Mare's *Veil*. So are his *Three Strangers*, his *Old Men*. So are Gibson's *Wings*, and his *Quiet*, and Robert Graves's *Ballad of Nursery Rhyme*. Sassoon's grim contributions are excellent, and there is much to admire in *The Birds* by J. C. Squire. But where is the *pièce de résistance*? Edward Shanks's *Fête Galante*? It lacks both structure and vitality. His *Hollow Elm* could do with a few improvements. Look e.g. at the first stanza:

What hast thou not withstood,
 Tempest-despising tree,
 Whose bloat and riven wood
 Gapes now so hollowly,
 What rains have beaten thee through many years,
 What snows from off thy branches dripped like tears?

The use of *not* in the first line constitutes, not a flaw, but a serious defect. Such a *not* is only admissible in a certain kind of rhetorical exclamation, — but such an exclamation cannot be treated as a real question, and be made yoke-fellow to the questions in the concluding couplet! — *The Cataclysm*, however, is undeniably a very fine sonnet.

Mr. Marsh has included one woman-poet, Fredegond Shove. I think she deserves to be included. But she shows few qualities that are considered 'feminine'. Of D. H. Lawrence's preposterous *Seven Seals* the less said the better. Lascelles Abercrombie's contribution is disappointing. So is Bottomley's. And I cannot appreciate the work of John Freeman, of W. J. Turner, and of Thomas Moul. *Dog*, by Harold Monro is quaint and very attractive.

WILLEM VAN DOORN.

The Chapbook, no. 7, [Vol. II.] January, 1920, contains some poems, respectable work, which call for no special comment.

Two Guide Books.

MARGUERITE WILKINSON, *New Voices*. Macmillan Company. 1919. \$ 2.

WILLIAM LYON PHELPS, *The Advance of English Poetry in the Twentieth Century*. London, Allen & Unwin. 1920. 6/6.

Which to choose for our guide and companion? The vivacious, generous lady, whose enthusiasm and readiness to admire occasionally run away with her, — or the worthy *pere noble*, who more than once, joining issue with the poets whose works he discusses, talks to them like a Dutch uncle?

Both are Americans, which is a distinct gain to us, as it enables them to view British authors with a certain 'Far West' detachment. On the other hand, if American poetry bulks rather large in either book, this can do little harm to Continental readers, who have long been familiar with names like Masfield, Gibson, Housman, Stephens and Yeats, but who, as likely as not, never yet heard of Robert Frost, Amy Lowell, Vachel Lindsay, Lee Masters, Margaret Widdemer, John Gould Fletcher, and Louis Untermeyer. There is on the other side of the Atlantic far more literary life than we are aware of in Europe, where, beyond Edgar Poe, Longfellow, and Whitman, no American poets are read.

Both are also teachers. Mr. Phelps, of whose other works I mention an interesting booklet on *The Beginnings of the English Romantic Movement*, is Professor of English Literature at Yale. Miss Wilkinson's official capacity is unknown to me, but that she must have been 'born to the trick' is evident from her book, which, though published about a year before Professor Phelps's, is fuller, more up-to-date, and in several respects more informative, besides being an anthology, which 'The Advance of English Poetry' is not. She not only introduces new poets to the reading public, she allows these 'New Voices' to be vocal.... Of the 'star-turns' we mention Masfield's *Cargoes*, Ralph Hodgson's *Bull*, Yeats's *Song of Wandering Aengus*, Chesterton's *Lepanto*, Edwin Markham's *Man with the Hoe*. Wilfrid Gibson has been represented only from *Battle*. Is not his *Dancing Seal* a poem which makes a very strong appeal to young people, a stronger appeal than Yeats's *Reed of Coolaney*, which I have always liked and admired?

Marguerite Wilkinson also quotes from Sassoon, whom Phelps only mentions in a little string of Oxonian war-poets, and I have a shrewd suspicion that the professor, who does give some lines by Robert Nichols (whom hitherto I have always considered to be the vehement Siegfried's inferior), must at the moment of writing have been unacquainted with *The Old Huntsman* and *Counter-Attack*. — And whereas the lady, generous though she is, ignores John Davidson altogether, her male colleague (who deals very fully with Stephen Phillips), though he deigns to bestow some lines on the Scotch bard, never draws attention to Davidson as a pioneer. Did Phillips extend the field of English literature? Davidson did. He was not satisfied, as Phillips was, with merely entering upon his poetical inheritance.

I have more fault to find, fault with Prof. Phelps for his scathing disparagement of the Laureate, who is often disappointing, but who in many of his lyrics has shown himself a good, even a great poet, as witness his *Nightingales*,

his *O Thou Unfaithful*, his *London Snow*; fault with Miss Wilkinson for the inclusion of Kipling's lines on the seal, which are pure Thomas Moore, likewise for her over-estimation of the symbolism in the well-known lines from Ecclesiastes describing old age:

"... the days when the keepers of the house shall tremble, and the strong men shall bow themselves, and the grinders cease because they are few, and those that look out of the windows be darkened...."

Surely this sort of symbolism (with symbols that savour of riddles!) depends for its effect *not* on its appropriateness — which in my opinion is problematical — but upon its obscurity: as soon as our intellect has grasped the meaning of it all, the impressiveness vanishes, as the impressiveness of Milton's *two-handed engine at the door* disappears as soon as we are made to think of the two houses of Parliament. Does Miss Wilkinson know Wilfrid Gibson's *Lament for the Body*? It reminds me of Rembrandt and Albert Dürer:

Under the sere, wizened skin,
The blood trickleth feeble and thin
That has gushed so full and so red, from
the heart-springs outsurging
And sluicing each vein, and storming
each pulse with the urging
Of the ruddy, hale lust of living....

And though I do not want to find fault with her for rating Amy Lowell far more highly than I think is warranted, I do find fault with the inclusion of that author's *Cornucopia of Red and Green Comfits*, a poem which Amy Lowell ought never to have written, which having written she ought never to have published, and which having been published, should be as little talked about as possible.

I have said that Miss Wilkinson's book, which unlike Prof. Phelps's, does not start from the poets discussed, but from certain aspects of modern poetry, viz. its diction, its treatment of nature, its imagery etc., is the more informative of the two. This statement needs some qualification, as the professor certainly has more original sayings at his disposal, one of which I will quote: "Never an idolater of Walt Whitman, I have also never been blind to his genius; *as he recedes in time his figure (my italics) grows bigger, like a man in the moving pictures* (why not 'movies'? W. v. D.) *leaving the screen.*"

It would be difficult to match such a sentence from 'New Voices'. Marguerite Wilkinson is more of a compiler, of arguments and verdicts as well as of poems. Her theory regarding 'the small achievement of women in the arts, especially in poetry' (she might have mentioned painting and musical composition as well), though a stock argument in certain feminist circles, is decidedly inadequate. — My conclusion is that the two books should be used side by side, the one supplementing the other.

WILLEM VAN DOORN.

Robert Burns. Leben und Wirken des schottischen Volksdichters, dargestellt von HANS HECHT, o. ö. Professor der englischen Philologie an der Universität Basel. (Heidelberg, Carl Winters Universitätsbuchhandlung, 1919.)

Another book on Robert Burns! So much has been written about him already. In the "Bibliographische Anhang" Prof. Hecht states that his enu-

meration of books, editions and other publications is far from being a complete Burns-bibliography, for, he continues: "Die Herstellung einer solchen bedeutet eine Aufgabe für sich, eine schwierige, bisher noch nicht gelöste." He mentions only those which appeared to him especially useful and important. This curtailed list counts.... 92 numbers. And yet some 300 pages of print more about the same subject.

We need only open the book to see that the truly German love of detail is not wanting. Dates in abundance on many pages. Indeed we read a great many facts, more or less important, (but all true and carefully verified, I have no doubt) in the following style: where the poet slept on such a night and where he dined on such a day, how long he stayed in the same lodgings, how much he paid for them, on which floor they were and what he saw through the different windows, who were his friends and neighbours, with a short biography of each, and which were his favourite inns (short biography of the landlord, landlord's wife, etc.), etc.

But of course it is not only love of detail, but chiefly a great love of the subject, a kind of pious admiration, which takes an interest in the merest trifles that are in any way connected with the beloved poet. And though I must confess there are some pages I had to struggle through (a little less minuteness would have made the reading more pleasant) I cannot but be grateful to Prof. Hecht for his new book about the Scotch poet. Many facts are told, but not too much is inferred from each separately. Throughout the poet's character is kept clear and whole before us. Here the present biographer takes no liberties whatever and gathers only what he can answer for. And how mildly he looks upon this character, much more so indeed than some others among Burns's latest biographers.

"He was a man, take him for all in all."

Without ignoring them he never talks overmuch of Burns's faults. Why should we do so? It is certainly not they that made him famous. But his virtues (and they kindled his poetic fire) are set forth as they deserve: his love of his country, of music and poetry (how he worked in his few leisure hours for the improvement of Scotch songs, for the publication of new song-books, for the education of the peasantry by the foundation of a library), of his generosity (which never asked for any pecuniary reward for the above-mentioned work), of his love of liberty (which made him stand up for any one oppressed), the kindly interest he took in all mankind, even the very lowest, his hatred of hypocrisy, his pride and his modesty.

Those interested in Robert Burns will find many things worth reading, or rather studying, in Prof. Hecht's book. We get pleasant pictures of the Burns family at Alloway, Mount Elephant, Mossgiel, etc., especially of the old William Burns and John Murdoch, the teacher, elaborate descriptions of Edinburgh and Dumfries, their aspect and social life in Burns's time and of the religious quarrels between the Auld-Light and New-Light parties.

The last chapter, *Dumfries*, is opened by a vehement protest against the opinion of Mr. W. E. Henley (whose essay is later on described as: "unbefangen im Urteil, originell in der Auffassung, aber nicht immer gerecht") that the last part of Burns's life should furnish a story of "decadence." He proves the untruth of this statement by facts from reliable sources about Burns's family life, professional and literary work of his last years. "Brennend, aber nicht ausgebrannt" his soul passed away, is Prof. Hecht's conclusion, which he defends convincingly and with enthusiasm against Mr. Henley's: "The reflection is not to be put by that he left the world at the right moment for himself and for his fame."

Two important chapters of the book deal with Burns's literary work. Ch. V. *Die Kilmarnock Gedichte*, and Ch. VIII. *Burns als Liederdichter*. The former are characterized very aptly as "Heimatskunst im strengsten Sinne des Wortes." Burns is greatest, however, as the reformer of Scotch songs. "Ihm, dem Kinde eines ausgesprochen sentimentalischen Zeitalters, war wie Faust, Gefühl alles," we read about the young Burns of Mossgiel. And notwithstanding the Kilmarnock poems, which, perhaps, founded quite different expectations, his poetic genius proved "hervorragend lyrisch," and "Burns stellte im Fortgang seines Lebens seine lyrische Kunst in immer stärkerem Masse and mit immer klarerem Bewusstsein in den Dienst dieses einen grossen, nationalen, mit Leidenschaft erfassten Gedankens: den Liederschatz des schottischen Volkes gesammelt, ergänzt, von fremden Bestandteilen gereinigt, der Nachwelt zu überliefern."

Prof. Hecht holds the mean between those (more especially the earlier biographers) who look upon Burns as a kind of meteor, who appeared, shed some hundred of the most exquisite songs on Scotland, set all hearts aflame and disappeared as suddenly, and those who seem to think that after all there was very little original in all those fine songs. Several poems, and of the prettiest, are mentioned for which the most diligent "Quellenforschung" has not yet succeeded in finding the original. Besides, Prof. Hecht shows us the painstaking labour of Burns who, limited in metre and subject by the existing music, out of only one line or a short refrain, made his melodious and expressive masterpieces. No easy task he had set himself, to be sure, though he had a steppingstone. Burns himself never claimed any fame that was not his due. He almost worships his great predecessor Fergusson, his model in many of the Kilmarnock poems, and how he grieves for those who provided him with material for his songs, the unknown men with the sparks of genius, who maybe lived and died in poverty and misery.

"Es ist nicht zu viel gesagt, wenn man ihn selbst als den einflussreichsten Anreger der modernen Quellenvergleichung bezeichnet."

Yet, according to Prof. Hecht, Carlyle's description of Burns's life and work as something wonderful is no less true. Although every stanza, every line has been put under the microscope in order to try and find a part which had been printed before, no one has succeeded in explaining the wonder how the Ayrshire peasant-boy became one of the greatest of Scotchmen. "Der Geist, der das Werk des Genies erfüllt, kann und wird ihren Einflüssen Rechnung tragen, aber er musz in sich selbst stärker sein als das überkommene Erbe der Vergangenheit; er wird mehr Licht ausstrahlen als empfangen."

It struck me as somewhat exacting that Prof. Hecht, after having given due honour to Burns's splendid inheritance, deplores that to this is not added some "Lyrische Naturbetrachtung als Selbstzweck, Aufstieg zum Metaphysischen, Fortschritt vom gestalteten Eindruck zum Symbol wie in Goethe's *Über allen Gipfeln ist Ruh*"; and that he finds "keine Spur von dem Romantisch-Visionären, wie es etwa Coleridge's *Kubla Khan* auszeichnet." — It would almost be superhuman to have all this united in one man, though he be a genius.

This book was finished in July 1914 and, but for the war, would have been enriched with some "Illustrationsmaterial" for which a trip to England was necessary. As, however, circumstances are not likely to allow such a trip within a measurable distance of time, the book is edited in its present form. Perhaps a second edition will in this respect be in accordance with the author's original scheme.

A. C. BLINK.

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William Butler Yeats.

A Lopsided Study.

Fresh-fluted notes, yet from a minstrel who
Blew them not naïvely, but as one who knew
Full well why thus he blew.
(Hardy on Swinburne).

I.

Man is what he eats and assimilates, but he does not eat all that is offered to him; nor does he assimilate all he eats.

Let us for the present ignore the undoubted interaction of body and mind, and be content to admit that this opening sentence is far less materialistic than it looks, as soon as it is made to apply to mental food — to environment, education and books — rather than to potatoes and pork. This done we may turn our attention to the so-called 'Keltic spirit', admit that there is a certain something which, for the want of a better term, goes by that name, — and deny that the persistence or transmission of this 'Keltic Spirit' has anything to do with 'race' or heredity. Low, grey skies, frequent drizzles, storm-swept plains, desolate, breaker-beaten coasts, the wind among reeds, rushes and sedges, the shrill though not unmusical cries of curlews, plovers, gulls and peewits, — would in themselves be sufficient explanation for melancholy moods in any man, especially if material comfort is lacking inside human habitations crumbling with decay. And a certain boisterousness under the influence of strong liquor would be the inevitable reaction consequent upon such moods. Being emotional is not necessarily being artistic, and being artistic is not being a creative artist. There was a time when Englishmen were 'creeping Saxons' in the eyes of their Keltic neighbours; as there was a time when Flemings sneered at the 'dull-witted Hollander'. Such things prove nothing but the existence, at a certain period, of mutual enmity or rivalry. Even now, Joseph Campbell, being a Gael, upbraids the 'Planter', the Irishman of English or Scotch descent:

The Celt, I say,
Has shown some artistry
In living; you, the Planter, none.
Under moon or sun
You are the same, a dull dog, countryless,
Traditionless and letterless;
Without a dance or song
To speed the time along (Irishry, page 50)

Whereas Yeats, in his *Reveries over Childhood and Youth*, observes, "I had noticed that Irish Catholics among whom had been born so many political martyrs had not the good taste, the household courtesy and decency of the Protestant Ireland I had known . . ."

To all dabblers in heredity, i. e. to all who presume to account for a literary man's distinctive qualities by tracing his pedigree and discovering Gipsy, or Breton, or Russian great-grandmothers, I give the following nut to crack. We Dutch are not, as a nation, credited with the artistic temperament, whatever this much abused term may mean. It is certain, however, that we

are a very mixed lot, as mixed as the English, — or the Irish, for that matter. It is likewise certain that — apart from earlier historic or prehistoric amalgamations — we received a not inconsiderable admixture of so-called Keltic elements in the seventeenth and eighteenth centuries: And it is a fact that those countrymen of ours whose names testify to the presence of a 'Keltic strain' in them, are in no respect different from the rest: they are just common or garden 'cheese-pates' as our Belgian neighbours affectionately call us. There are Stuarts among the Dutch, and Mackenzies, Gordons, Douglasses, Hamiltons, Kennedys, Campbells, MacNeills, MacLeods, MacGillavrys, Balfours, Abercrombies, Kellys, Fergusons and Camerons. All of them decent people — with the exception of certain Camerons, notorious ne'er-do-weels in the town of my boyhood —, and none of them authors or artists, — with the solitary exception of Kelly, the popular 'low comedian' who died some years ago.

And in W. B. Yeats, notwithstanding his typically Irish face, the strain of Gaelic blood is to all appearances slight enough. His name, which does not rime with *Keats*, is English, being a spelling-variant of Yates = Gates. He is of Norman-Irish extraction through the Butlers, of Cornish stock through the Pollexfens. He belongs by birth to the 'Protestant Garrison' of Ireland, Episcopalian (not Presbyterian) section, and though born in Dublin (1865) — his father is John Butler Yeats, a portrait-painter of some repute, — and partly educated at Hammersmith, he is as much a Sligo lad as Professor A. E. Housman belongs to Shropshire. He is a living depository of legends, traditions and weird beliefs. He has been a member of spiritualistic and occultistic clubs; a Rosicrucian; a student of magic. It must have suited him; it may have developed his powers in certain directions; it may, nay, it must, have hindered his mental growth in others; and — the predisposition to all this does not seem to have come to him either through his father or through his mother, though there was an uncle of his who gave his nights to astrology and was believed to cure horses by conjuring. — What are we to make of these things? What part does heredity play here? What do we know about heredity at all? Surely the late Mr. W. T. Stead was an exceedingly rash man when he wrote, in 1910, in the February issue of his *Review of Reviews*, the following remarkable sentence about Mr. Clement Shorter:

".... his literary appetite was insatiable. This he probably inherited from his mother, who was remotely connected by marriage with John Stuart Mill, was at school at Cambridge with George Brimley's sisters, one of whom became Mrs. Alexander Macmillan, and was from her early days a friend and neighbour of Theodore Watts-Dunton."

II.

Does the melancholy temperament (with its 'appurtenances') really prevail in Ireland? I have lately been reading many Irish books; novels, stories, poems, political treatises, — and I may have been a dull-witted Hollander, but I could not detect in them much wistfulness and dreaminess, though talent *galore*. Yeats is a virtuoso in greys, but in October 1913, in his preface to *Irishry*, his countryman Joseph Campbell wrote: "Artists are fortunate in that the colour of Irish life is still radiant. One hears on all sides of greyness, emigration, degeneracy, but one has only to look about to see that the cry has no mouth. There is blood everywhere; in the bog-lands of Connacht, as well as on the farms of Leinster; in the streets of

Cork, as well as in that barbarous nook, Belfast, my own calf-ground." Yeats's attitude towards life is not the Keltic attitude — there is no such thing, for that matter — but his own; and of Keltic legend and Irish landscape and French theories of art he has assimilated just what suited him. The rest he has left alone, as he had a perfect right to do.

Here is an instance. There are no nightingales in Ireland, but there are plenty of skylarks, thrushes and blackbirds. James Stephens sings about them, so does Francis Ledwidge . . .

I walk and play beside the little stream
As by a friend: I dance in solitude
Among the trees, or lie and gaze and dream
Along the grass, or hearken to the theme
A lark discourses to her tender brood:
O sunny sky!
O meadows that the happy clouds are drifting by!

There is a thrush lives snugly in a wall,
She lets me come and peep into her nest,
She lets me see and touch the speckled ball
Under her wing, and does not fear at all,
Although her shy companion is distressed:
O sunny sky!
O meadows that the happy clouds are drifting by!

This is from Stephens's *Hill of Vision*.

I love the wet-lipped wind that stirs the hedge
And kisses the bent flowers that drooped for rain,
That stirs the poppy on the sun-burned ledge . . .
The golden bees go buzzing down to stain
The lilies' frills, and the blue harebell rings,
And the sweet blackbird in the rainbow sings.

Deep in the meadows I would sing a song,
The shallow brook my tuning-fork, the birds
My masters; and the boughs they hop along
Shall mark my time . . .

This is from Ledwidge's dedication *To His Best Friend*. Yeats, the culminating point of the Irish literary movement knows neither skylark, nor thrush, nor blackbird! Has he shirked the inevitable contest with Shelley and others? This disregard of his country's sweetest songsters, can it have been done unconsciously, unintentionally? Did it spring from an inability to recognize himself in lark or thrush? Or was it the outcome of an austere wish to be original at any price? But this last possibility, which at first sight seems to have much to recommend itself, appears hardly probable in the light of the following utterance found in the poet's puzzling and thought-provoking volume *Per Amica Silentia Lunae* (page 36): 'It is not permitted to a man, who takes up pen or chisel, to seek originality, for passion is his only business, and he cannot but mould or sing after a new fashion because no disaster is like another'.

Yeats's birds are curlew, peewit, plover, heron, bittern, and seagull.

Sometimes he pretends to reprove the creatures for the cries they utter, but he always comes back to listen to them. Once in a while he listens to the linnet. Now and then the cuckoo comes in for a passing mention. Of all the passerine class it is only the sparrows that seem to interest him . . .

O, curlew, cry no more in the air,
Or only to the waters in the West;
Because your crying brings to my mind
Passion-dimmed eyes and long heavy hair
That was shaken out over my breast:
There is enough evil in the crying of wind.

This is from *The Wind Among the Reeds*. The following is a somewhat older poem:

The quarrel of the sparrows in the eaves,
The full round moon and the star-laden sky,
And the loud song of the ever-singing leaves,
Had hid away earth's old and weary cry.

And then you came with those red mournful lips,
And with them came the whole of the world's tears,
And all the trouble of her labouring ships,
And all the trouble of her myriad years.

And now the sparrows warring in the eaves,
The curd-pale moon, the white stars in the sky,
And the loud chaunting of the unquiet leaves,
Are shaken with earth's old and weary cry.

III.

As regards colour, we find a predominance of silver over gold, of rose over red, of white and black over yellow and blue, and an abundance, a super-abundance, of greys. Pearl-pale, highborn ladies come riding along the dove-grey edge of the sea. Great cats with silver claws, — bodies of shadow and blind eyes like pearls — rise at midnight out of a hole in a hill-side. Honeypale moons lying low on sleepy knolls see witches in procession with crowns of pearl and spindles of wool. In the vague light of a dim drifting moon the Danaan folk — fairies — wind and unwind their dances on island lawns, their feet in the pale gleaming foam. In a valley full of lovers a poet dreams that his lost love comes stealthily out of a wood, with her cloud-pale eyelids falling on dream-dimmed eyes.

Is this idiosyncrasy to be regarded as a bequest from the 'Keltic' past? Listen to other voices, voices that reach us across an intervening space of several centuries ¹⁾:

(From: *The Isles of the Happy*)

Wealth, treasures of every hue
Are in the Land of Peace — a beauty of freshness:
There is listening to sweet music,
Drinking of the choicest wine.

¹⁾ I quote from Kuno Meyer's translations from the ancient Irish.

Golden chariots on the plain of the sea
 Heaving with the tide to the sun:
 Chariots of silver on the Plain of Sports,
 And of bronze that has no blemish.

Steeds of yellow gold are on the sward there,
 Other steeds with crimson colour,
 Others again with a coat upon their backs
 Of the hue of all-blue heaven.

At sunrise there comes
 A fair man illumining level lands:
 He rides upon the white sea-washed plain,
 He stirs the ocean till it is blood.

(From: The Sea-God's Address to Bran.)

What is a clear sea
 For the prowed skiff in which Bran is,
 That to me in my chariot of two wheels
 Is a delightful plain with a wealth of flowers.

Bran sees
 A mass of waves beating across the clear sea:
 I see myself in the Plain of Sports
 Red-headed flowers that have no fault.

Sea-horses glisten in summer
 As far as Bran can stretch his glance:
 Rivers pour forth a stream of honey
 In the land of Manannan, son of Ler.¹⁾

The sheen of the main on which thou art,
 The dazzling white of the sea on which thou rowest about —
 Yellow and azure are spread out,
 It is a light and airy land.

Speckled salmon leap from the womb
 Out of the white sea on which thou lookest:
 They are calves, they are lambs of fair hue,
 With truce, without mutual slaughter.

Large is the plain, numerous is the host,
 Colours shine with pure glory,
 A white stream of silver, stairs of gold
 Afford a welcome with all abundance.

These are voices from Ireland's past, but the present does not lack their peers. Francis Ledwidge, taking the air after an April shower, gazing upon the springing grain and listening to the sweet little 'breeze of melody [that] the blackbird puffs upon the budding tree' is struck by the wild poppy

¹⁾ Manannan MacLir: the sea-god himself.

which 'lights upon the lea and blazes amid the corn'. Joseph Campbell consoles himself in winter by thinking on the colours that will be coming soon and those that he can enjoy now:

The green was, the brown is:
But in the rain
The green will come again.

The road climbs to the sky:
The blue hills brood,
The fern is red as blood.

Through white mist the green falls
Brown and gold,
Into the quiet mould.

But it will live with spring....

James Stephens, threading his way, at evening, through the trams and carriages of Dublin, chances to look up at the sky and sees that it is full of 'stars.

So starry-sown that you could not
With any care, have stuck a pin
Through any single vacant spot.

Blue stars and gold, a sky of grey,
The air between a velvet pall;
I could not take my eyes away....

IV.

It comes to this: that *the note of genuine ecstasy is absent from Yeats's work*. He is as a rule without *abandon* — and therefore faultless to a fault, even in those *Jugendgedichte* which he has cared to preserve. Nobody ought to call his sincerity into question. If Yeats's pinings for what is not, his disappointments and disillusionments prevent him from finding his own symbol and counterpart in the rapturous skylark, that is his own affair; it is his readers' to see that no feigned ecstasies are foisted upon them, — but Yeats never deals in feigned ecstasies, though he does not trouble our ears with passionate complaints either. He has always practised selfrestraint in his writings. Unconventional, getting up in the middle of the night to go out and listen to the whispering reeds, striving to obtain a glimpse of the realm of faery, mixing with strange and disreputable company, joining fantastic fellows in fantastic experiments, — he has always remained a gentleman, an educated 'modern', poles removed from the wild hunters of the earth's vernal prime for whose frame of mind he sometimes appears to long. His father the painter, with whom he had many talks about art, its means and its ends, must have had something to do with his son's preference of understatement over hyperbole, his hatred of rhetoric, his aversion from all that is inessential to the artistic conveyance of emotions. Certain it is that it was at the very outset of his literary career that Yeats tried to write 'out of his emotions' exactly as they came to him in life, not changing them

to make them more beautiful, ridding his syntax of inversions and his vocabulary of literary words. This meant "rejecting the words or the constructions that had been used over and over because they flow most easily into rhyme and measure." But "how hard it was to be sincere, not to make the emotion more beautiful and more violent or the circumstance more romantic..."

Laudable endeavours, praiseworthy principles, yet, I venture to think, rather the product of civilization than the outcome of unsophisticated human nature. Is not man naturally prone to hyperboles? Think of Potgieter's 'shrimps like perch'! And who among us has never been guilty, after making the same statement rather more than once or twice, of exclaiming, "Didn't I tell you so a hundred times?" Would it not be perfectly unnatural if, in our impatience, forsooth, we counted up the exact number?

With much humour at his disposal, humour of a rather acid kind, Yeats seldom rails either at the world or at individuals, and he never swears. His countrymen on the contrary can do both to perfection, and the result is often literature. Here is a characteristic example from Stephens's *Reincarnations* (after the Gaelic poet O'Bruaidar):

The lanky hawk of a she in the inn over there
Nearly killed me for asking the loan of a glass of beer:
May the devil grip the whey-faced slut by the hair,
And beat bad manners out of her skin for a year.

That parboiled imp, with the hardest jaw you will see
On virtue's path, and a voice that would rasp the dead,
Came roaring and raging the minute she looked at me,
And threw me out of the house on the back of my head!

If I asked her master he'd give me a cask a day;
But she, with the beer at hand, not a gill would arrange!
May she marry a ghost and bear him a kitten, and may
The High King of Glory permit her to get the mange.

This, too, is a kind of ecstasy, this orgy of vituperation! But Yeats does not indulge in such orgies. In addition to 'gentlemanly' restraint and an abhorrence of sounding brass and noisy instruments of percussion, there is in him a certain timidity — characteristic of the scientific modern mind — which is responsible for this. In *Reveries Over Childhood and Youth*, from which I quoted before, we come (page 205) upon the following passage: "It is so many years before one can believe enough in what one feels even to know what the feeling is." A man who is so sceptical of his own feelings cannot, in his writings, be passionate or violent. When he is dissatisfied with the world as it is — a mood with which many poets are familiar — he does not wish, like Stephens, for

'a hand as big as God's
To smash creation into smithereens,"

he wants to refashion it, nearer to the heart's desire, like FitzGerald's Omar:

"The wrong of unshapely things is a wrong too great to be told;
I hunger to build them anew and sit on a green knoll apart,
With the earth and the sky and the water, remade, like a casket of gold
For my dreams of your image....."

W. B. Yeats loves his country and has deserved well of it. I do not allude here to the imperishable poetry with which he has enriched its literature: in doing so he sought and found himself, pleased himself and tasted the keen joys of literary creation. The great proof of love is sacrifice, and in the service of his people he sacrificed several precious years of his life, managing a theatre in Dublin, and forcing his essentially lyric gifts to provide it, in conjunction with Lady Gregory and J. M. Synge (pron. *sin*), with a *répertoire*.

Yet his patriotism seldom makes itself manifest in his poems, and again it must be his fear of becoming rhetorical that hinders him from pouring out his full heart. The note of pure patriotism, of enthusiastic devotion to Erin, is only struck in the miniature play *Cathleen ni Houlihan*. Then there is *The Green Helmet*, a heroic farce in the metre of the *Nibelungenlied*, in which a mysterious green helmet functions as an apple of discord or bone of contention, affording the poet an opportunity for exhorting his countrymen to refrain from internal dissensions, and to be a united whole.¹⁾ And there are also a few lyrics in which patriotism is rather suggested than fully expressed, e.g. *Red Hanrahan's Song About Ireland*....

The old brown thorn trees break in two high over Cummen Strand,
Under a bitter black wind that blows from the left hand;
Our courage breaks like an old tree in a black wind and dies,
But we have hidden in our hearts the flame out of the eyes
Of Cathleen, the daughter of Houlihan....²⁾

Somewhere, in his *Per Amica Silentia Lunae*, the poet delivers himself of the opinion that 'we make out of the quarrel with others, rhetoric, but of the quarrel with ourselves, poetry'.³⁾ The saying is plausible, — but W. B. Yeats himself refuted the first part of it in a poem, entitled *September 1913*, (it is interesting to compare its date with that of Joseph Campbell's preface to *Irishry*!) in which pent-up passion, breaking through Yeats's habitual barrier of reserve, dashes on, for all the world like Mazeppa's Ukraine steed.... He apostrophizes Ireland, grown prosperous, materialistic, and forgetful of her idealistic sons in the past:

What need you, being come to sense,
But fumble in a greasy till
And add the halfpence to the pence....
Romantic Ireland's dead and gone,
It's with O'Leary in the grave.

Was it for this the wild geese⁴⁾ spread
The grey wing upon every tide;
For this that all that blood was shed,
For this Edward FitzGerald⁵⁾ died,

¹⁾ The purpose appears more clearly from the original prose version, where Cuchulain, the national hero, says: "Townland against townland, barony against barony, kingdom against kingdom, province against province, and if there be but two doorposts to a door the one fighting against the other." — I do not think the *Green Helmet*, which should be very effective on the stage, has met with the appreciation it deserves.

²⁾ Cathleen ni Houlihan is one of the many *kennings* for Ireland.

³⁾ Compare Ibsen: 'At digte, det er at holdt dommedag over sig selv'.

⁴⁾ The *wild geese* were those Irishmen, who after the flight of James the Second served in the Continental armies as soldiers of fortune.

⁵⁾ Edward FitzGerald was the organizer of a rising in 1798.

And Robert Emmet ¹⁾ and Wolfe Tone ²⁾
 All that delirium of the brave;
 Romantic Ireland's dead and gone,
 It's with O'Leary ³⁾ in the grave.

If these flaming lines be rhetoric, many people will feel like Oliver Twist and ask for more. But it seems to me that in quoting them we have at the same time come to an explanation of the problem which is presented by the *oeuvre* of William Butler Yeats. 'Two souls dwell in his breast'. Essentially romantic and often, like William Blake, proclaiming himself an advocate of *exuberance* in art, he admires the racy speech of Synge's rustic characters, and the extravagant language that an Irish peasant will use in telling something that has stirred him deeply. But when Yeats began to write there was little to set his soul on fire. About 1890, with Parnell thrown from his eminence, the current of Irish politics was like the old Rhine in the sands of Katwijk. In the field of art, the 'Neo-Romantic' movement of Rossetti and Morris had spent itself; aestheticism had come in its stead; Oscar Wilde and his fellows had divested themselves of their beards and moustaches, their hirsute appendages, testifying by this symbolic act that the time for exuberance was past and the time for pruning and clipping come. Romanticism began once more to be considered bad form, and W. B. Yeats caught the infection. There was much in the prevalent theories about symbolism, economy of means etc. which appealed to the artist in him, so that he took to them as a duckling takes to the water. (Remember his abhorrence of rhetoric and his avowed wish to give his emotions unembellished). Hence a conflict in which the romantic Yeats, repeatedly worsted by the æsthetic, mostly yields up the field to his antagonist, making unexpected returns, however, to prove — like our Pierlala — that he is not dead.

I am not going to affirm that literature has suffered any losses in the process; assisted no doubt by his theories the poet has often attained to a concentration, and a terseness of expression which is probably unsurpassed in the literatures of Western Europe, and reminds one of the art of Chinese or Japanese poets, as in this *Drinking Song*:

Wine comes in at the mouth
 And love comes in at the eye;
 That's all we shall know for truth
 Before we grow old and die.
 I lift the glass to my mouth,
 I look at you, and I sigh.

But on the other hand, Yeats admits himself that the conscious process of writing sincere and at the same time fastidiously beautiful verse has preyed upon his vitality. In his *Responsibilities* he exclaims,

'The fascination of what's difficult
 Has dried the sap out of my veins, and rent
 Spontaneous joy and natural content
 Out of my heart....'

as years before, in *Adam's Curse*, he said,

¹⁾ Robert Emmet was executed in 1803 for high treason.

²⁾ Theobald Wolfe Tone, having been arrested for trying to do with the help of the French what in our days Sir Roger Casement tried to accomplish with the help of the Germans, committed suicide in prison (1798).

³⁾ O'Leary may be termed the 'Bayard of Fenianism'.

'A line will take us hours may be;
 Yet if it does not seem a moment's thought,
 Our stitching and unstitching has been naught.
 Better go down upon your marrow bones
 And scrub a kitchen pavement, or break stones
 Like an old pauper, in all kinds of weather;
 For to articulate sweet sounds together
 Is to work harder than all these, and yet
 Be thought an idler by the noisy set
 Or bankers, schoolmasters, and clergymen
 The martyrs call the world.'

It makes him weary; looking at the setting sun he sits quiet, seeing the last embers of daylight die, when the counterpart of his weary self appears

'in the trembling blue-green of the sky.
 A moon, worn as if it had been a shell
 Washed by time's waters as they rose and fell
 About the stars and broke in days and years.'

This section, like my second, closes with a note of weariness. It is the curlew's cry again.

VI.

A man who is sceptical of his own feelings will naturally pay much attention to them and devote much time to their analysis. The process will yield its results, but will at the same time prevent the artist from realizing the mute and inglorious lives of ordinary people and from making himself their mouth-piece. How warmly do Padraic Colum and Joseph Campbell sympathise with the ploughman and the plough 'that is twin to the Sword, that is founder of cities'.¹⁾ 'Not for himself he ploughs', Campbell reminds us:

'He offers sacrifice
 For me and you,
 Of earth, that in its time
 Will break to bread,
 The sacramental veil
 Of Godlihead'.²⁾

Yeats only finds that 'the heavy steps of the ploughman splashing the wintry mould' are wronging the image of his beloved 'that blossoms a rose in the deeps of [his] heart'. Though an aristocrat of the spirit he is by no means a despiser of the common people; he can, and does, enjoy talks with peasants and carters and fishermen. But he goes to them as Wordsworth went to nature: to enrich his own mind. He wants their sayings and stories and superstitions; they are grist for his artistic mill, but he does not want the every day selves of his informants. It is true he wrote *The Fiddler of Dooney*, but this delightful little thing stands apart. Yeats does not individualize, as Campbell would have done, in such poems — admirable though they are — as *The Meditation of the Old Fisherman*, *The Lamentation*

¹⁾ *Wild Earth*, page 1.

²⁾ *Irishry*, p. 5.

of the *Old Pensioner*, and *The Song of the Old Mother*. Yeats's old pensioner might just as well have been old Mr. X, Y or Z. Says he:

I had a chair at every hearth,
When no one turned to see,
With 'Look at that old fellow there,
And who may he be?'
And therefore do I wander now,
And the fret lies on me.

The road-side trees keep murmuring:
Ah, wherefore murmur ye,
As in the old days long gone by,
Green oak and poplar tree?
The well-known faces are all gone
And the fret lies on me.

Joseph Campbell's *Old Age Pensioner*, on the contrary, is a bit of genre-painting worthy of his namesake, Jozef Israels:

He sits over the glimmering coal
With ancient face and folded hands:
His eye glasses his quiet soul,
He blinks and nods and understands.
In dew wetted, in tempest blown,
A Lear at last come to his own.

For fifty years he trenched his field
That he might eat a freeman's bread:
The seasons balked him of their yield,
His children's children wished him dead.
But ransom came to him at length
At the ebb-tide of life and strength.

And so he sits with folded hands
Over the flag of amber fire:
He blinks and nods and understands,
He has his very soul's desire.
In dew wetted, in tempest blown,
A Lear at last come to his own.

This is excellent, — but Campbell is an unequal poet, whereas Yeats never falls beneath his own high level. In Campbell there are lines that might come from Whitman or Kipling. Yeats is always his own unmistakable self. And in his latest poetic volume, *The Wild Swans at Coole*, (1919) there is, besides much else to hold our attention, a convincing proof that he *can* get into another man's skin, and *can* voice his inmost sentiments in a way that even Browning could not better. I refer to *An Irish Airman Foresees His Death*, which I refrain from quoting.

VII.

It was the horns of Elfland faintly blowing that lured Yeats away from this workaday world. It was their music that made him a symbolist, brooding upon the outward forms of things, divining mysterious realities behind them,

and — since human language lacks the words to indicate these realities — playing in his poetry with these outward forms so as to suggest things they stand for, might stand for, or ought to stand for. Yeats finds his symbols not only in nature, not only in the grandeur of the dooms we have imagined for the mighty dead, — but everywhere, and he shows his greatness as a poet most when he discovers hidden splendours in trivial things and cock-and-bull stories. Take the *Song of Wandering Aengus*, which is in all anthologies; it is a veritable triumph of mind over matter. Ireland abounds with silly stories of soldiers or labourers catching fishes in some sleepy water and seeing these fishes turn into beautiful ladies or fairies. In Yeats's hands the idea suffers a sea-change and becomes symbolical of the vision of beauty which, mysteriously and unexpectedly, comes to most people at some hour of their lives, and which sets the artist's emotional mind aglow, filling his heart with infinite longing, so that he girds up his loins and goes out to recapture the ravishing phantom. Here we have no note of weariness. Like dead Evelyn Hope's unknown lover, Aengus the poet feels convinced that the longing in him was created to be appeased at last. And the joy that is to be his will never pall upon him, being a temperate joy. There will be sunshine for him, but sunshine falling from a sky full of little sailing clouds that dapple the long grass.

As a rule, however, we find in Yeats's poems the longing without the expectation of its ever being appeased; he is a romantic unable to effect his 'escape'. The *Land of Heart's Desire* instead of being a steady beacon and an incentive to action becomes a lure and an ignis fatuus, and the poet's listening to the sweet everlasting voices of the Faery Host — the Shée — becomes fatal to him. Niamh and her crew 'come between him and the deed of his hand', 'between him and the hope of his heart'. In a beautiful and poignant poem, one of the most beautiful and poignant that he ever wrote, *The Man who Dreamed of Faeryland*, we see Yeats, at war with himself, picturing a wretched wight for whom the labours, the joys, the loves, the hates of life, nay even the rest of the grave cannot have any meaning, because he must needs think of that

'dim, green, well-beloved isle,
Where people love beside star-laden seas
And chaplet their calm brows with leafage cool,
And how, when fades the sea-strewn rose of day,
A gentle feeling wraps them like a fleece,
And all their trouble dies into its peace...'

W. B. Yeats has never caught more than fleeting glimpses or intimations of the *béyond*. Hence his spiritualistic experiments, his *séances*, his 'takings of the hemp', his voluntary apprenticeship to that antic and fantastic individual yclept *Sâr Péladan*, all the unhealthy and o'erdarkened ways which he thought were made for his searching, — even his enthusiasm for such poets as — not sceptical of their own feelings — dare assume the prophet's mantle. I refer here to his well-known admiration for Rabindranath Tagore. Yeats has never come to his readers with an Evangel, like his fellow-poet, fellow-mystic and fellow-countryman George Russell (A.E.), saying like him: "There is no personal virtue in me other than this that I followed a path all may travel, but on which few do journey. It is a path within ourselves where the feet first falter in shadow and darkness but

which is later made gay by heavenly light.... If we concentrate we shall have power. If we meditate we shall lift ourselves above the dark environment of the brain. The inner shall become richer and more magical to us than the outer which has held us so long...." A. E. is free of the company of the Unseen Host. Yeats is not. There is a door which he sometimes imagines to be ajar, but as soon as he approaches it, behold it is locked, and it is a vain attempt to wriggle in through the key-hole. And therefore A. E. can rejoice, and Yeats must yearn.

And after all, why must he and why should he? For the man who is sceptical of his feelings there is another and — for him — a better refuge than fairy-land. It is the land of humour, and few poets can enter there. Humour is a gift. Yeats has it, and could make more of it, and endear himself the more both to his contemporaries and to posterity because of it.

Let me conclude this imperfect sketch with a perfect poem:

The Saint and the Hunchback.

Hunchback.

Stand up and lift your hand and bless
A man that finds great bitterness
In thinking of his lost renown.
A Roman Caesar is held down
Under this hump.

Saint.

God tries each man
According to a different plan.
I shall not cease to bless because
I lay about me with the taws
That night and morning I may thrash
Greek Alexander from my flesh,
Augustus Cæsar, and after these
That great rogue Alcibiades.

Hunchback.

To all that in your flesh have stood
And blessed, I give my gratitude,
Honoured by all in their degrees,
But most to Alcibiades.

WILLEM VAN DOORN.

A Little Bibliography to the Preceding Article (Very Incomplete).

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Responsibilities and Other Poems	6/—
Per Amica Silentia Lunae	4/6
The Wild Swans at Coole	5/—

The Cutting of an Agate	6/—
The Tables of the Law	3/—
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Cheap Editions of The Hour Glass, The Pot of Broth and The Green Helmet	—/6
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Two Notes on Sweet's Primer of Phonetics.

I.

The beauty of Sweet's system of vowel-analysis is its 'exactness'. This exactness is, no doubt, one of the chief causes of its success. Another cause is the admirably concise way of explaining things, familiar to students of Sweet's books. Many readers fail to notice, however, that this exactness is sometimes only apparent. A case in point is the definition of *high*, *mid*, and *low*. After stating that "each new position of the tongue produces a new vowel," Sweet declares that it is necessary "to select certain definite positions as fixed points whence to measure the intermediate positions ¹⁾." This is as *definite* as any mathematician could wish. There is less definiteness, however, when the selected positions are explained. In § 34 we are told that in *i* of *pit* "the front of the tongue is raised as high and as close to the palate as possible without causing audible friction, or buzz. In *e* of men it is *somewhat* ²⁾ lowered, and in *æ* it is lowered as much as possible." Of these three points two may be supposed to be reasonable definite; but the mid-position can be definite only if it is supposed to be exactly mid-way between high and low. And this Sweet does not say.

Unfortunately, this is not all. In explaining the difference between narrow and wide vowels, Sweet declares (*Primer* § 43) that in narrow vowels the "convexity of the tongue naturally narrows the passage — hence the name." As the vowel in *pit*, which was selected as an example of a high vowel, is wide, it seems to follow that in a high-narrow vowel the distance between the front of the tongue and the palate is smaller, in other words; the high-narrow vowel, as *i* in French *poli*, is 'higher' than the high-wide *i* of English *pit*. But in that case *high* ceases to denote a definite position. And the same objection, *mutatis mutandis*, applies to the definiteness of low.

It is possible, however, that the passage about narrow and wide vowels should be understood differently. It might be that high-wide and high-narrow

¹⁾ *Primer of Phonetics* ³, § 32.

²⁾ Italics are mine.

denote the same position, i.e. the same degree of narrowing of the passage between the tongue and the palate. That would be the case if we may assume that in the passage quoted Sweet means that the narrowing of the passage by means of the shape (convexity) of the tongue takes the place of narrowing it by means of raising some part or the whole body of the tongue.

II.

One of the greatest difficulties in Sweet's vowel-analysis is the discussion of the *mixed vowels*. It seems to have caused difficulties to Sweet himself. In the *Handbook of Phonetics* (1877, § 31) after explaining *front* and *back-vowels*, he goes on: "There is also a third class, the 'mixed' (gutturo-palatal) vowels, which have an intermediate position, such as the English [æ:] in *err*, the German [ə] in *gabe*." The vagueness of this explanation was evidently felt to be unsatisfactory, for in the *Primer* we find it explained that in the mixed vowels "the whole tongue is allowed to sink into its neutral flattened shape,¹⁾ in which neither back nor front articulation predominates."

This is much clearer; the only thing that is not quite clear is, why the vowels should be called *mixed*. As far as I can see the real foundation for the name is to be found in the acoustic qualities of the vowels. It is well-known that front-vowels are higher in pitch than back-vowels, and that mixed vowels take an intermediate position. I think it probable that this acoustic relation between the three groups of vowels was in the mind of the inventor of the term,²⁾ although Sweet gave an organic definition of it.

To prevent misunderstanding, I may add that these two notes are only intended to help readers to understand Sweet's book more completely. For a criticism of the theory I venture to refer to the third edition of my *Handbook*.

K.

¹⁾ It is curious to find that these vowels can be narrow i.e. with a convex shape of the tongue.

²⁾ I do not know whether it was Bell or Sweet.

Notes and News.

English Association in Holland. As in former years, the University of London is organizing two summer vacation courses for foreigners, the one to be held at Bedford College under the direction of Mr. Walter Ripman, M. A., the other at University College, which will be conducted by Mr. Daniel Jones.

The programmes of both courses are largely similar to those held last summer, for which members are referred to nos. 2, 3, 6 and 7 of this journal. The fee for University College is £ 3 3 s. od., for the main course (Aug. 3—16 incl.), besides one guinea for each of two optional supplementary courses, viz. an afternoon course of practical exercises in grammar and composition (Aug. 4th, 5th, 6th, 9th, 10th, 12th, 13th and 16th), and a continuation course of ear-training exercises, pronunciation exercises and fluency practice from Aug. 17—21 inclusive. These supplementary courses are only open to students attending the main course. Applications should

be made before June 15th, and accompanied by a registration fee of £ 1, 1 s. od., which will form part of the whole fee. They should be addressed to Walter W. Seton. M. A., D. Lit., Secretary, University College, London, W. C. 1.

The Bedford College course will be held from July 23 to August 19. The fee is £ 4; applications should be made to The University Extension Registrar, University of London, London, S. W. 7. The directors of both courses are prepared to assist intending students in finding suitable accommodation.

As regards courses for advanced students, about which the Committee has made special enquiries, Mr. Ripman writes to say that "we had special classes for the most advanced students in phonetics last year; and I am hoping to arrange for some grading in the conversation classes, which I have not attempted before. But there will be no separate 'course for advanced students'. — There are too few of these in any year to justify it." A similar answer has been received from Mr. Jones: "In regard to advance work in the Vacation Course, it has not been possible to arrange for any advance work this year, but the Students are classified for their practical work according to their attainments, so that the advance students will be together, and will do advanced practical work."

Dutch students attending either of these courses are requested to send their names and addresses (in Holland) to the Association Secretary.

The hon. secretary thanks those members who have sent in addresses of English families taking paying guests, and will be glad to hear of any further suitable places of residence for Dutch students in England. Several enquiries have already been dealt with. Stamped and addressed envelopes should be enclosed in all letters of enquiry.

The "Internationale School voor Wijsbegeerte" at Amersfoort announces a course to be held by Dr. G. R. S. Mead, President of *The Quest Society*, London, from 23—28 August. Dr. Mead will lecture on *The Mystical Philosophy and Gnosis of the Trismegistic Tractates*. Applications for admission should be made to the Secretary, Doodenweg, Amersfoort, and should be accompanied by a fee of at least f 15.—

Report B-Examination 1919. The supplement to the *Staatscourant* of 26 & 27 March, 1920, no. 61, contains the report of the B-committee for 1919, from which we give the following extract:

TABEL I. Akte B. (Middelbaar onderwijs.)

Gevraagde akte van bekwaamheid.	Candidaten.	Aantal van hen, die							
		zich hebben aangemeld.	niet zijn opgekomen.	niet zijn opgekomen voor het mondeling gedeelte.	zich hebben teruggetrokken vóór het letterkundig opstel.	zich hebben teruggetrokken na het letterkundig opstel.	het geheele examen hebben afgelegd.	zijn afgewezen.	zijn toegelaten.
Akte B.	Vrouwen .	28	0	2	4	4 ¹⁾	20	6	14
Middelbaar	Mannen . .	21	1	0	3	2	15	5	10
Onderwijs.	Totaal . . .	49	1	2	7	6 ¹⁾	35	11	24

¹⁾ De 2 vrouwelijke kandidaten, die niet zijn opgekomen voor het mondeling gedeelte, zijn hieronder begrepen.

TABEL II.

Candidaten.	Aantal malen dat is toegekend het praedicaat :	Schriftelijk.			Mondeling.						
		Vertaling.	Opstel.		Historische spraakkunst.	Modern Engelsch.	Geschie- denis der letterkunde.	Lectuur.	Stijlleer.	Vaardigheid.	Practische uitspraak.
			Taal en stijl.	Inhoud.							
Vrouwen . . .	5 = zeer goed.	1	0	0	0	0	0	0	0	2	1
	4 = goed.	15	5	5	0	5	2	1	1	3	6
	3 = voldoende.	9	12	6	16	15	12	11	17	14	12
	2 = onvoldoende.	3	6	11	9	6	6	18	2	1	1
	1 = slecht.	0	1	2	1	0	0	0	0	0	0
Mannen	5 = zeer goed.	2	0	0	0	0	0	0	0	0	0
	4 = goed.	10	6	5	2	2	2	2	1	3	3
	3 = voldoende.	8	7	6	7	10	8	6	12	11	10
	2 = onvoldoende.	0	4	5	11	8	5	7	2	1	2
	1 = slecht.	0	0	1	0	0	0	0	0	0	0

„De commissie vindt aanleiding tot het maken van de volgende opmerkingen:

De vertaling van 't Nederlandsch in 't Engelsch was dit jaar bepaald beter dan in vorige jaren. De commissie meent de verbetering te moeten toeschrijven deels aan het feit, dat de candidaten den wenk van de commissie van het vorige jaar hebben ter harte genomen, deels hieraan, dat vele candidaten hebben gebruik gemaakt van de mogelijkheid om weer voor korteren of langeren tijd in Engeland te verblijven. Dat dit laatste ook een gunstiger invloed heeft gehad op den uitslag van het onderzoek naar de kennis van het hedendaagsch Engelsch, spreekt van zelf; en de commissie is over het algemeen over dien uitslag tevreden.

Over den uitslag van het onderzoek naar de kennis van de historische spraakkunst is de commissie minder tevreden. Niet alleen dat de candidaten dikwijls groote moeite hadden met het vertalen van een eenvoudig stukje Oudengelsch proza (hetgeen vaak het gevolg was van hunne onbekendheid met Oudengelsche grammaticale vormen), maar hun inzicht in taalontwikkeling bleek ook dikwijls zeer oppervlakkig te zijn. De commissie raadt daarom toekomstige candidaten de gewone vormleer van het Oudengelsch degelijk te bestudeeren, goede boeken over Engelsche taalwetenschap te raadplegen en zich een denkbeeld te verschaffen van de bronnen waarop onze kennis van de oudere taal steunt.

De leeslijsten door de candidaten ingezonden waren over het algemeen tot voldoening van de commissie met meer zorg en nauwkeurigheid samengesteld dan in vorige jaren.

Bij het lezen van de letterkundige opstellen heeft het de commissie in de eerste plaats getroffen, dat betrekkelijk vele candidaten (vooral vrouwelijke) zich niet hadden gehouden aan het opgegeven onderwerp. Hoewel de commissie dit voornamelijk toeschrijft aan de zenuwachtige haast waarmede candidaten soms hun opstel maken, stemt het haar tot nadenken, dat een candidaat kalmweg het onderwerp naar eigen goedvinden zoodanig gewijzigd

had, dat zij een opstel kon schrijven over een geheel verschillend, niet opgegeven onderwerp. Natuurlijk moet zulk een wijze van handelen een nadeeligen invloed oefenen op het praedicaat aan het opstel toegekend, en de commissie raadt daarom toekomstige kandidaten zich rekenschap te geven wat met de opgaaf van een onderwerp is bedoeld. In de tweede plaats schrijft de commissie het groote aantal onvoldoende praedicaten toe aan de wijze waarop vele kandidaten hun opstel inrichten. Zij schijnen te denken, dat de hoofdzak is het vertellen van den inhoud van het werk dat zij behandelen, terwijl de commissie het over 't algemeen voldoende acht indien de candidaat slechts zooveel van den inhoud van een letterkundig werk vermeldt, als onmisbaar is voor het goed begrip van zijn eigen gedachten en beschouwingen.

Bovendien heeft het de commissie getroffen, dat vele kandidaten de groote dichters en prozaschrijvers niet behandelen met den hun toekomenden eerbied door voortdurend alleen beginletters te gebruiken. Zoo houden sommigen er van Shakespeare aan te duiden met Sh.; Tennyson met T.; Browning met B.; iets wat getuigt van slechten smaak en niet kan worden aangemoedigd.

Ook dit jaar bleek het, dat vele kandidaten geen behoorlijk inzicht hebben in de wijze waarop de Engelschen hunne woorden en uitdrukkingen afkorten: *e.g.* en *viz.*, op verkeerde wijze gebruikt, *f.i.* en *a.o.*, kwamen ook dit jaar herhaaldelijk voor.

Dat vele kandidaten het zoo nauw niet nemen met het juiste gebruik van komma's, punten en andere leestekens is ook weer door deze commissie opgemerkt en ze kan niet nalaten toekomstige leeraren op het gewicht van het juiste gebruik dezer tekens te wijzen.

Bij het mondeling onderzoek naar de kennis der letterkunde gaven ook dit jaar vele kandidaten blijk geen voldoende verband te kunnen leggen tusschen de Engelsche letterkunde en de politieke geschiedenis van Engeland. Wat vorige commissies herhaaldelijk verklaard hebben, nl. dat het onmogelijk is een goed inzicht te krijgen in belangrijke letterkundige voortbrengselen zonder dit verband, beaamt ook deze commissie ten volle, en zij dringt ten zeerste aan op studie van de staatkundige geschiedenis. Ook de aardrijkskunde behoort niet geheel en al te worden verwaarloosd."

The subjects set for the literary essays were published in E. S., 1, 6.

English Books for Central Europe. Our note on *English Studies in Germany* in the preceding number has brought us into touch with a splendid effort that is being made by the *Anglo-American University Library for Central Europe* to supply German and Austrian scholars with English and American books on loan. The Preliminary Statement breathes a spirit that augurs well for the future relations between the enemies of yesterday. "By thus taking the initiative in extending the hand of fellowship to colleagues in former enemy countries, British and American scholars are seizing a timely opportunity of helping to heal the wounds of the war and of exemplifying in a practical and convincing way the true 'international mind'." As we are informed by the Hon. Secretary, Mr. B. M. Headicar, Librarian of the London School of Economics, (Clare Market, London, W. C. 2) — "a committee has already been formed in Central Europe consisting of representatives of the six most important learned societies in Germany and Austria, at Berlin, Göttingen, Heidelberg, Leipzig, Munich and Vienna, to co-operate with the English committee for the carrying out of the plan. Centres will be

formed in Germany and Austria for the reception and housing of the loan collections, and, as soon as ever definite arrangements have been made, the reception and despatch of books from this side will be proceeded with. — I should be glad to hear from any university or institution in Germany or Austria which would care to take advantage of our proposals."

Query — what are the Dutch Universities going to do ?

Vereniging van Leraren in Levende Talen. The *Vereniging* held a special meeting on Saturday, April 3rd, to discuss the questions of graduation in modern languages, and of the abolition of French in elementary schools.

Mr. J. Gombert spoke on the former subject, and defended the following motion :

De buitengewone Algemene Vergadering der „Vereniging van Leraren in Levende Talen", gehouden op 3 April 1920 in het Gebouw voor Kunsten en Wetenschappen te Utrecht,

gehoord de inleiding en de daarop gevolgde besprekingen over het onderwerp : „De B-bezitters en het doctoraat in de letteren",

spreekt op de gronden, vervat in de bijgaande memorie van toelichting, als haar mening uit, dat aan alle bezitters der akte M. O. B. in een der moderne talen het recht van promotie tot doctor in de letteren en wijsbegeerte moet worden toegekend,

en besluit deze motie ter kennis te brengen van de Minister van Onderwijs, Kunsten en Wetenschappen, de leden van de Onderwijsraad, en de leden der Staten-Generaal.

With the restriction that this privilege should only apply to those who held the B-certificate when the Act came into force, the motion was carried with two dissentients.

Dr. K. J. Riemens then gave an address on „*Het Frans op het toelatings-examen. Een didaktiese en een sociale kwestie*", for which we refer to *Berichten en Mededelingen*, no. 21.

An ordinary meeting was held on Tuesday, May 25th, a report of which will appear in our next issue.

Translation.

1. It was in the summer holidays. 2. We were staying, with our whole family, big and small, at a small seaside-resort. 3. Our children fully enjoyed the sea and the dunes and were tanned by the sun. 4. At our hotel, which also boasted a "concert hall" social evenings were occasionally organized and music and dancing formed the chief items of the programme. 5. On one of these evenings a young rising lady-singer Miss M. of Amsterdam was to oblige. 6. The guests felt bound to express their gratitude for her kindness by offering her flowers. 7. One of the ladies, who knew the dunes well and knew where to find the finest flowers, proposed that all of us, big and small, should set out to gather flowers. 8. This plan met with great approval. 9. On a sunshiny morning the merry crowd went off to the dunes and returned home with a wealth of gay flowers. 10. These were made into an elegant basket of flowers which was to be offered to the singer in the evening. 11. The children drew lots which of them should be allowed to do this and the lot fell on a nice boy of twelve, and a girl of seven, a naughty little thing.

12. The evening came and everything went smoothly. 13. The young singer scored a great success by her well-rendered songs and after the applause had subsided the two children climbed on the platform, and with a "That's for you, Miss M.", the girl handed her the basket. 14. The singer was delighted and kissed the child heartily on the fresh face. 15. And then she took the boy's brown head between her two hands and gave him too a sounding kiss. 16. Then the unexpected happened. 17. A clear boy's voice, distinctly audible to the farthest end of the room, said: "Thank you very much, Miss M."

18. The effect was startling. 19. There were thunders of applause and merry exclamations as: "Miss M. if we say 'thank you' prettily shall we also get something then?" or "If we had known that, we should also have drawn lots" rang through the hall.

Observations. 1. *We were having our summer-holiday(s).* *Holiday* is often used in England (not in U. S.) in the sense of *vacation*, comprising either more or less than one day. *It happened during the summer-holidays.*

2. *The whole of our family. With all our family.* Mr. van der Pant was cut off from all his family. (H. G. Wells, Mr. Britling, II, II, § 8.) *Watering-place* = 1) a sea-side place, 2) a place to which people go to drink mineral waters, a spa. *A modest seaside-resort* (seaside-place).

3. *Our children had a glorious time; Our c. enjoyed the sea and the dunes to the top of their bent = to their hearts' content. Had been tanned by the sun.* We think of the resulting state rather than of the action. *Were sunburnt (sunburned). Brownd by the sun:* The hot Italian sun had parched and browned him (Thornby, Turner, II 319.)

4. *In our hotel in which there was also a concert-room. The programme (program) consisted largely of music and dancing.* A *music-hall* is a public building for variety entertainments, smoking and drinking being usually allowed; it may mean a hall used for musical performances: The pupils all repaired to a spacious music-hall and listened to a voluntary on the organ (Dickens, *Amer. Notes*, III). The *numbers (items)* of a programme.

5. *An Amsterdam singer; Miss M. of Amsterdam; a singer from Amsterdam.* *Cantatrice* is correct, but the term is little used; *songstress* again is not often applied to human beings; *artist* is too vague. *Would give a recital:* agreement is expressed by the verb *to be*, followed by an infinitive with *to*. *Recital* is not the right word (musical performance especially by one person or of the works of one person). *Miss M., who was in a fair way to make herself a name.*

6. *Hotel-guest* seems to be non-existent, at least we could not find the word in our dictionaries. *The guests thought it right to express their gratitude. Thought it their duty* is too strong. *Thought to be obliged to express....* This construction is not admissible in English. See Observation 2 on p. 21.

7. *Proposed our setting out. Proposed that all of us (grown ups and children) would go.* The auxiliary of the subjunctive is *should*, not *would*. *That we should go in a body. Suggest = to propose with modesty or diffidence* (Webster). *The young and the old* is wrong because the definite article before the adjective implies that the whole class is meant.

9. *(On) one sunshiny morning* (Thackeray, *Vanity Fair*, I, Ch. I) quoted by Poutsma II, 1171. *Went into the dunes* is not correct. We may say: *went out into. Cheerful party. Gaudy flowers* is a bad rendering, *gaudy* meaning *vulgarily and tastelessly brilliant*, it is a term of dispraise.

10. *Flowerpiece* does not render Dutch *bloemstuk*. A flowerpiece is

1) a picture representing flowers, 2) a gardenplot or border. , Which would be offered. See Observation 5.

11. *Lots were drawn which of them would do this.* See Observation 7. *To cast lots.* Bradley adds: archaic. However, he gives some modern instances of the phrase. — "Every seventh night we cast lots, and he or she to whose turn it falls is bound in honour to kill himself or herself" (Harmsworth Magazine, July 1899). Properly speaking *cast lots* is to determine by the throw of a die, *draw lots* by drawing one thing from a number. — "We want to draw lots". Hill drew first, then Barry, and in silence they compared the little sticks (Pall Mall Magazine, Aug. 1911). Do not write *a boy of twelve years*. Write *a boy of twelve, of twelve years old*.

12. *Everything (All) went (off) well. E.went swimmingly. Everything turned out very well:* Our expedition up Vesuvius has turned out very well (Murray i.v. Turn).

13. *Made (won) a great success:* Mile Raquel Meller, the Spanish singer, has made a great success in "Joy Bells" at the London Hippodrome (Times Weekly Edition April 23, 1920). *Got on to the stage.* Stage = Dutch to one el. *Podium* is a seeming parallel. *Well-recited.* Wrong! Recitation is distinct from singing. Dutch *alstublieft* to call attention to what the speaker brings or offers must not be rendered by *if you please Here (There) you are* is too familiar, of course. "Ha, Bultitude, my boy, how are you? How are you, Jolland? Have you tickets? No? follow me then. You're both over age, I believe. *There you are;* take care of them." (Anstey, "Vice Versâ").

14. *Heartily kissed the child.* The adverb should be placed after the object when it is more or less emphatic. *Kissed the child's fresh face.* This brings the idea "face" into undue prominence, the action is directed to that part of the body exclusively.

15. *The brown boy's head.* See Jespersen's "Syntax" on Partial Adjuncts, 12. 3 ff. *The burnt head of the boy* is ludicrous.

16. *Then happened what nobody expected.* As a rule the adjective, preceded by the definite article is used as a noun to denote a whole class, either in the singular, in which case it is an abstract neuter, or in the plural when it denotes living beings. In some cases, however, the generic notion is not so salient and we approach the concrete neuter (Jespersen "Syntax" 11. 31.). He never did or said the expected, the ordinary. (Norris, *The Pit* 128.) If the unexpected did not happen pretty often, some of us would be very much disappointed (Royal Magazine, Nov. 1902, 94).

17. *Till the back of the hall.* *Till* should be *to*; *till*, used in a local sense, is a Scotticism.

19. *There was a hearty round of applause. If we say "thank you" neatly.* The word *neatly* is inappropriate (= with brevity, clearness and point): It may be doubted whether a ticklish point was ever put more *neatly* (Manchester Examiner 1884). Gower was a skilful versifier and the master of an extremely neat style (Greenough & Kittredge "Words and their Ways" p. 91.). *Resounded through the hall.*

Good translations were received from Luctor, Utrecht, Z. Th., Oldenzaal, A. H., Flushing, P. B., Tiel, A. H., Amsterdam, C. R., Amsterdam, K. V., Rotterdam. Translations of the following text should be sent to P. J. H. O. Schut, 54a Diergaardelaan, Rotterdam, before July 1.

1. Het huis stond achter boomen. 2. Het werd nu Oud-Lacy genoemd en was in vroeger tijd de voornaamste verblijfplaats der familie geweest. 3. Een gedeelte ervan

was door brand vernield, maar wat overgebleven was, was ongeschonden en de over-oude meubelen werden nog in denzelfden toestand bewaard, waarin zij in de dagen van Karel I geweest waren. 4. Zelfs de estriken in de hal waren nog altijd met matten bedekt, uit biezen gevlochten volgens een kunst, die hier niet verloren was gegaan. 5. De eenige bewoners waren thans een oude man en vrouw, de huisbewaarders, die het buiten tegen een vaste vergoeding aan bezoekers lieten zien. 6. Naar dit belangwekkend brok geschiedenis richtte Lacy zijn schreden, onderweg de verwaarloosde toestand van het geboorte opmerkend en bij zichzelf overlegend, wat hij aan zijn eigen huis zou doen, zoodra aan de eischen, die zijn boerderijen en arbeiderswoningen hem stelden, voldaan was. 7. De ligging van Oud-Lacy was even schilderachtig als het gebouw zelf. 8. Het stond op een eiland en de bezoeker, die het over een vermolmd brug bereikte, had het gevoel, alsof hij uit het werkelijk leven in het Rijk der Schimmen trad. 9. Toen Lacy er vlak voor stond, kon hij bijna niet gelooven, dat, wat daar tegenover hem lag, niet een droombeeld was. 10. Hij zou juist de deur naderen, toen zijn oog op een paraplu viel, die op een eiken bank in de portiek lag en waarvan de turkooizen knop hel schitterde. 11. Bezoekers waren schaarsch in den winter en Lacy vroeg zich af, wie de eigenaar van het kostbaar voorwerp kon zijn, toen een stem, die hem bijna vlak aan zijn oor vroeg: „Weet u ook, of wij binnen kunnen komen?” hem deed opschrikken. 12. De eenigszins vreemde stembuiging scheen hem niet geheel onbekend. 13. Hij wendde zich om en voor hem stonden de dames, die hij gisteren aan het station had gezien. 14. Het was de jongste der beide dames, die sprak. 15. Lacy was in een oude ulster gehuld, zijn pet was over zijn oogen getrokken en geen der beide dames dacht, dat ze hem ooit tevoren gezien had. 16. Zij zagen hem beiden voor een boschwachter of een opzichter aan en spraken hem toe op een toon, alsof zij op hem hun misnoegen wilden verhalen.

17. „De koetsier,” zei de jongste van hen, „vertelde ons, dat de buitenplaats tegen een bepaalde entree te bezichtigen was. 18. Het is onverantwoordelijk, dat zulke dingen gezegd worden en dat men dan bij aankomst de plaats gesloten vindt.”

19. „Ik geloof,” sprak de ander, die minder ontstemd was, „dat de koetsier zich vergist heeft en ons naar het verkeerde huis heeft gebracht. 20. Het was niet Oud-Lacy, maar Lacy-Hall, dat wij wilden bezichtigen.”

21. Lacy keek eenigszins verbaasd bij deze mededeeling en was op het punt iets te antwoorden, doch hield dit binnen en zei na een oogenblik: 22. „Daar zou ik U in elk geval toegang kunnen verschaffen.”

23. „Wat zegt hij?” vroeg de andere dame. 24. „Wij zijn U zeer verplicht als U dat wilt doen. 25. Hoe ver is het?” 26. „Het is een kilometer met het rijtuig en een halve kilometer als U wandelt. 27. Indien U het wenscht, wijs ik U den weg door het park, het gras is niet nat.”

Reviews.

An Anglo-Saxon Reader. Edited, with Notes and Glossary, by ALFRED J. WYATT. XII + 360 p.p. Cambridge University Press. 12 s. 6 d. net.

When the Editor asked me for a review of this book, I resolved to prepare myself by looking up the author's *Elementary Old English Grammar*. This book seems to be practically unknown to our Dutch students of Old English, and very little known elsewhere. It is mentioned by Kaluza (*Hist. Grammatik*, p. 92). But I cannot find its name in Bülbring's *Elementarbuch* nor in Luick's *Hist. Gramm.* What is more, it is passed over in reverent silence by English writers such as Wyld (*A Short Hist. of Engl.*) and Jos. Wright (*Old Engl. Gramm.*).

So I was very much astonished to find on the first page that its first edition had appeared as early as 1897, and that it had been reprinted no less than four times since. My edition bears the date of 1918. — On turning over its pages my astonishment gradually subsided. I can imagine that for Old English scholars this Grammar is too much what its title proclaims it

to be, an elementary one, and not by any means what real professionals do not hesitate to call an *Elementarbuch*. It is very unassuming, very straightforward, but very practical and very methodical. I think it a pity that it is not more extensively put into the hands of our first year's students, because on the one hand it does not copy Sweet's seemingly simple idiosyncracies, and on the other hand it does not deter the beginner by Sievers's amazing learnedness and condensation. Its regular usage would effectively silence a well-known Professor's constant reminder: "learn the paradigms".

The author's *Grammar* has taught me how to appreciate his new *Anglo-Saxon Reader*. It is the ideal book for the beginner. It is a great deal easier than its namesake by Sweet. In both books the text fills an equal number of pages, viz. about 200; but Sweet compresses his notes on 20 pages, while Wyatt uses more than 80 pages for his elucidations. Sweet's Glossary very often puzzles the uninitiated and sometimes baffles his most desperate efforts. But in Wyatt, words are glossed under forms that actually occur in the *Reader*, as he says in the Preface, and as I have found to be true in reality.

There are more interesting notes in this Preface. It should be read in its entirety. Again and again it will confirm the first impression, also conveyed by the *Grammar*, that Mr. Wyatt does not pretend to be a great scholar, but that he is a good teacher for beginners.

As to the selected pieces themselves, the Preface lays great stress on the originality of the selection. And yet... and yet... we find so many old acquaintances. Here are the same extracts from *The Chronicle* and from *Orosius* and from *Pastoral Care*. Here are Aelfric and Apollonius of Tyre, and *The Harrowing of Hell*. And among the poetical selection the reader will hardly find two items with which he has not long been familiar. — How comparatively poor, after all, is that much vaunted Old English literature when you look at it in this way.

This does not imply anything to the detriment of the book. In a depleted pantry there is little *embarras de choix*. There is a sentence in the Preface which seems to bear upon this subject, but the mysterious wording of which leaves us completely in the dark:

"In two instances, *Beowulf* and the *Riddles*, the choice of pieces was "partly determined by the fact that an *Anthology of Old English Poetry* was "planned at the same time as this *Reader*."

What can this mean, I wonder. *Beowulf* is represented by six extracts, among which are the passages about the swimming-match, and about Grendel's Mother; and there are nine Riddles, three of which are also in Sweet. Does the Author mean that the coming *Anthology* is to be used side by side with this *Reader*, and that therefore the passages included in the one are excluded from the other? If so, we must be prepared for the interesting phenomenon of an O. E. *Anthology* that omits i. a. *Deor*, *The Wanderer*, *The Battle of Maldon*, and some of the best Cynewulfian poems. If not, what does the Author mean?

But do not let us be troubled by speculation on coming events. This *Reader* may prove helpful to our students, who will certainly prefer it to Sweet, because it is so much easier, because its print and general get-up is so much more attractive, and because it follows the usual Ablaut-series and will not constantly irritate them by denoting the first class with a 6.

The Chapbook, A Monthly Miscellany. Published by The Poetry Bookshop. Numbers 8—10 (Febr.-April 1920); 1/6 each.

Number 8 contains four prose papers with an introductory note by Mr. Alec Waugh (the author of *The Loom of Youth*), whose verdict, '*there is* (meaning: *there can be*) *no such thing as impersonal criticism*', does not seem to be endorsed by his collaborators — Douglas Goldring, W. L. George and Gerard Hopkins — or by T. S. Eliot, Aldous Huxley and F. S. Flint, who are responsible for the contents of number 9: *Three Critical Essays on Modern English Poetry*. Mr. Goldring, who makes some shrewd hits at Edmund Gosse's labours in the field of criticism ("Does he show an unerring flair for 'the gift'; can he instantly detect quality, has he ever taken a risk, made an original discovery, staked his reputation on a personal judgment?") — praises J. C. Squire for his sound and just appreciation of the literature of the past, adding, however, that his judgments of his contemporaries 'are not, perhaps, always impersonal'. There should be a 'rediscovery of a standard of values'. W. L. George complains of the formlessness of the modern novel, cleverly characterizing 'the latest row of moderns' . . . : "the intellectual idea completely disappears; only the character survives, his emotions and his sensations. First he gets up and prays, and feels. (He does not think.) Then he brushes his teeth and experiences the bristles as they move right and left. Also up and down. This causes the emotions to vary" Mr. George does not intend any dismissal of the works of e.g. Dorothy Richardson*) as nonsense, but he does not believe they indicate the future of English novels. Mr. Waugh writes on Miss Clemence Dane's works; her 'inability to create a convincing man is a very serious drawback'. Gerard Hopkins discusses the art of the 'short story', and states that in spite of appearances there is not much doing in this line at present. 'The 'objective' method is not just now in favour, and fiction tends to length, complexity or self-communing.'

I come to Mr. Eliot's paper '*A Brief Treatise on the Criticism of Poetry*'. Shall I review it? There is much in it with which I find myself in perfect accord. But Mr. Eliot looks upon reviewing 'as a barbarous practice of a half-civilised age', which induces me to shirk the job. Besides, I think the author himself will approve of my taking his words to heart, when I content myself with saying, *an extremely interesting paper; get it for yourself, read it and digest it*. Having done this you may do the same thing with *The Subject-Matter of Poetry*, by Aldous Huxley, who, though insisting on a poet's right to tackle any subject that sets his emotions vibrating, confesses that there are times when he wishes for a 'Society for the Prevention of Premature Poetry having statutory powers to interdict all writers of verse from talking of love, God, nature, or, worst of all, dreams'.

So far so good. But next we are given F. S. Flint's standard of literary values, and now we find ourselves on debatable ground. This is not Mr. Flint's view, who gives us fourteen literary *axioms*, some of them rather long ones. Now an axiom, I take it, is a proposition which, being self-evident, does not admit of being discussed. Are Mr. Flint's axioms of this order? Here is number 12: 'Rhyme' diverts attention from many defects and deficiencies. If a lame man walked by you with bells in his cap, you might not see his limp. Rhyme is to poetry what ear-rings are to a beautiful woman, a silly ornament, that is, no ornament at all — a toy trinket added to poetry.

*) I contributed a little paper on this author to *De Amsterdammer* of Feb. 28th, 1920.

It is a nuisance to the ear of a reader educated to appreciate the essential qualities of poetry.'

I submit — not *too* modestly, being myself a poet of sorts — that there is good rimed poetry as well as rimeless, and that the beauty of the rimed poetry would suffer as much if it were re-written in rimeless verse, as the other kind would suffer if made to jingle. Mr. Flint's comparison of [a piece of] poetry to a beautiful woman is faulty in that it assimilates an achievement of art to a work of nature. It would be better to compare a poem to a beautiful building, and rimes and lines to columns, friezes, mouldings. Who wants a Gothic cathedral to be refashioned into a Doric temple, or vice versa? If F. S. Flint writes rimeless poetry, that's his affair. I can enjoy his work; but I will not have *To Autumn*, or *Über allen Gipfeln ist Ruh*, or *Harmonie du Soir* dethroned. *)

Number 10 gives six poems by Mary Webster, three by A. E. Coppard, and nine by John Redwood Anderson. *Country Sabbath* by the second is rather Whitmanesque in places. *Storm on the Heath* is too wordy. What are we to make of

'Calamity, the prodigious beast,
Sharpens its claw of thunder?'

I cannot feel how thunder can be compared to anything that wants sharpening. — Miss Webster's verse pleases me better, in fact most of it is very good indeed, e. g. *Unanswered*. And Mr. Anderson's impressionistic pictures of an October fair are a notable achievement.

WILLEM VAN DOORN.

Plays (Fourth Series). By JOHN GALSWORTHY. *A Bit o'Love*. — *The Skin Game*. — *The Foundations*. Duckworth, 7/— net. [Also in single volumes, cloth, 3/— net, paper covers, 2/6 net.]

The Foundations deals in a playful, half-hearted way with the relation between capital and labour, the influence of the press and of the war, bolshevism, the sweating system and kindred subjects. These weighty matters are discussed by stock-figures, such as a philosophical butler, a philosophical Cockney workman, a well-meaning, philosophical lord, a stupid press-man, two uncommonly acute children and so forth. The 'extravagant' story is relieved by some broadly comic situations and many Shaw-like witticisms.

Totally different plays are *A Bit o'Love* and *The Skin Game*. Here we have no longer to do with ghostlike types, mere mouthpieces of the author, but with real living beings.

The hero of *A Bit o'Love* is a young clergyman in a village of the West, a thoroughly good, honest fellow, tenderhearted, poetical, fond of children, of animals, of music. He suffers so much under the unfaithfulness of his wife and the misapprehension of his own conduct, that he contemplates suicide, when at the last moment he is saved by a child. Her unconscious influence, together with that of nature and of the simple courage of a poor peasant, give him a deeper insight into man's duty and leads him, in spite

*) He praises some 'cadence poems', by 'H. D.', and justly. But is not the repetition of the word 'violets' in the poem quoted a kind of *substitute* for rime? *The Moon*, by J. C. Squire was to me, too, a disappointment. But I will stake my reputation on *The Lily of Malud*.

of all his misery, to a joyful acceptance of life. A very beautiful play, full of genuine feeling and love of mankind.

The Skin Game is the exceptionally clever dramatic rendering of a struggle between Mr. Hillcrist, a country gentleman, and Mr. Hornblower, a rich upstart, who, by his factories and railways, threatens to spoil the neighbourhood and more especially Hillcrist's property, because Mrs. Hillcrist has offended his family. Egged on by his wife, Hillcrist allows his agent to make use of a piece of information he possesses about Chloe, Hornblower's daughter-in-law, and this dishonourable deed, which he immediately regrets, leads to deplorable results. "Who toucheth pitch shall be defiled" the author puts under the title and the play once more brings home the great truth that even our slightest evil actions may have consequences far beyond our original intention.

The Skin Game is a masterpiece of stage craft, from the first scene to the last there is a high dramatic tension and the catastrophe with the pathetic figure of Chloe as the chief victim is very moving.

With such plays as *A Bit o' Love* and *The Skin Game* before us, it seems unjust still to speak of the barrenness of the modern English stage.

A. G. v. K.

English Extracts and Exercises for comparative study and training in composition. (For Lower and Middle Forms in secondary schools.)
By F. H. PRITCHARD. George G. Harrap & Co. Ltd. 2 sh. 6 d.

The author formulates the aim of his book as follows: ". . . . to centre all the week's work in English, whether essays or language exercises, round a suitable extract.

The exercises in Language (A), (B) and (C), familiarize the children with the tools and raw material of literature. Those on Style, (D), show how the great craftsmen of letters used those tools, while the exercises termed "Additional" (E) give the pupils opportunities for trying their own hands at literary craftsmanship."

A splendid design. Nothing could be better calculated to arouse and keep up the young mind's interest in things literary. A continual appeal is made to the finest elements in the pupil's self. The exercises are of rare emulative value, calling into play his keenest imaginative, i. e. inventive efforts.

The extracts, about twenty-five in number, have been chosen from Shakespeare, Scott, Gray, Browning, Tennyson, Arnold, Kingsley, etc. The appended exercises, already defined as to their function by Mr. Pritchard, are concerned respectively with *The Use of Words* (Agreement, Case, Tenses, The Order of Words, Malaprops, Repetition, Jingles and Alliteration, etc.), *The Sentence and the Paragraph, Punctuation, The Choice of Words*, (Descriptive Words, Rhyme and Rhythm, Archaisms, Antithesis, A Gossipy Style, Humour, etc.), *Additional Exercises* (Subjects for Essays, Character Sketches, Debates and Discussions, Soliloquy, Point-of-view Exercises, etc. etc.). In one of the (E)-exercises the pupil is required to write out an imaginary discussion between the Parson and the Schoolmaster as to which was more important in the village (!), or a short character-sketch entitled "The Boy who sits next to me", or again, to rewrite a given passage in the peculiar style of the preceding extract. One (B) exercise sets the task to construct a sentence after this example of a balanced sentence: *Youth is full of pleasance, age is full of care* for each of the following words: innocence; strength; hopes, etc. In certain

tasks the level of difficulty would seem to sink too low on comparison with that of the surrounding exercises; especially the proposed corrections of misspellings and malaprops appear too easy.

There is no doubt that a good year's work of this kind must bring an appreciable increase in technical ability, and also, as a no lesser effect, widen the young student's outlook on life and literature.

As a matter of course the employment of a similar work with Dutch pupils would exact a greater expense of time, but, considering that it supersedes to an extent the ordinary anthology and gives ample pretext for literary digression, it need not trespass unduly on the English programme in the highest forms of our secondary schools.

The trial is worth making.

Studies in Literature. An aid to literary appreciation and composition. By F. H. PRITCHARD. George G. Harrap & Co. Ltd. 3 sh. 6 d.

The sequel to 'Extracts and Exercises', and a second large stride on the road to literary culture. The method of initiation into the beauties of literature exemplified in this interesting set is a somewhat new departure in literary classbooks. It differs from the conventional manner of approach in that the student is at once trained to enter into the spirit of literary work by patient study of the unlit and unfamiliar paths of style leading back to the mind of the maker. Thus he learns to view a work of art from the creative standpoint. By this virtual act of re-creation only does he become fully responsive to its essential elements of truth and beauty, and, as all real criticism must result from a similar experience, these books are sure to make real, sympathetic critics.

This second volume contains some thirty extracts, partly from sources drawn upon in the first, and further from such noted stylists as Pope, Gibbon, Burke, Coleridge, De Quincey, Carlyle, Ruskin, Stevenson, etc. Each piece of prose or poetry is subjected to a critical discussion by which the student is to guide himself in his comparative studies of similar themes from several other sources carefully selected by the compiler. "The ideal plan", the latter says, "is that he should have access to a well-furnished library where he may indulge in the fascinating search for parallels and illustrations, and so acquire the knack of handling books."

Each chapter includes in addition seven judiciously devised text exercises. It should augur well for a new book when it stirs a regret for lost opportunities.

Practical English Composition by C. M. GERRISH B. A. and MARGARET CUNNINGHAM. Edited and arranged for use in English Schools by E. W. EDMUNDS M. A., B. Sc. (Lond.) D. C. Heath & Co. 4 sh.

The book provides examples, hints and exercises on the technique of speaking and writing. Its three sections *General Principles*, *Aids to Composition* and *Special Forms of Composition* deal in a concrete, clear and progressive manner with all the elements of style. This, for instance, is the synopsis of the Chapter *Argument and Persuasion* in the third section: Argument, Opinion and Fact, Evidence, Testimony, Circumstantial Evidence, Direct and Indirect Evidence, Proof, Induction, Deduction, The Syllogism, etc.

As a cleverly planned organic whole, the manual itself constitutes an excellent model of the art it has undertaken to expound. Any one at all sensitive to adequacy in statement and to finish in form should patiently work his way through its three hundred and odd pages before studying the airy abstractions of a 'Complete Rhetoric'. It is rather too difficult for *our* secondary schools, so the suggestion is meant especially for our A- and B-men, who, judging from the frequent complaints of examiners, are also apt to trust to luck in matters of style. If studied seriously, the book will be found to give fine training to both the analytic and the synthetic functions of the mind.

G. H. GOETHART.

Selections from the Works of Thomas De Quincey. Edited with Introductory Matter and Notes by W. VAN DOORN. f 1.35.

A Primrose Path, being an easy introduction to English Poetry. By W. VAN DOORN. Kemink, 1920. f 1.50.

In many respects the two latest additions to the Kemink series continue its tradition of giving something decidedly above the average literary school-book. The *Selections from De Quincey*, including *The Incognito or Count Fitz Hum*, *Early Memorials of Grasmere*, *Our Ladies of Sorrow*, are edited by Mr. van Doorn with a biographical notice and an essay on De Quincey as an author, whilst numerous footnotes perfectly elucidate the text. Perhaps the choice of De Quincey as a representative of English Literature to our boys and girls is not so felicitous. Yet this is largely a matter of taste and I can imagine a man in sympathy with the "English opium-eater" that will succeed in getting his pupils interested in literature even through this mouthpiece.

Personally I like the *Primrose Path* much better. Its introduction, headed *The Gate into the Path*, and the three *Halts by the Way*, clearly show how much Mr. van Doorn is in his element here, while to us they are so many useful hints as to how to make poetry attractive to young pupils. Among the poets that are not supposed to be too hard we are glad to welcome such names as: Yeats, Padraic Colum, Masfield, Bridges, Hardy, Davies and Newbolt. Of the old guard we only notice Kingsley, Tennyson and Longfellow, whilst Southey is represented by Father William which overleaf is admirably parodied by Lewis Carroll, and the Battle of Blenheim, of which we regret there is not another such parody.

As Mr. van Doorn expects: the *Primrose Path* speaks for itself and it is not too high praise if we assure him that it speaks well.

W. v. M.

The Political Significance of "Gulliver's Travels". By C. H. FIRTH. (From the Proceedings of the British Academy, Vol. IX). Oxford University Press, 28 pages. 1/6.

Mr. Firth has succeeded in solving some of the mysteries that were still hanging round the pages of *Gulliver's Travels*, a success which calls for our admiration as well as our gratitude. The method he followed was the one indicated by Swift himself, viz. "to consult annals and compare dates". At the time Swift began the *Travels* his mind was preoccupied with English

politics; when completing them, Irish politics were uppermost, which explains the bitterness of the later voyages (IV and III).

Quite plausible views are held by Mr. Firth as to the characters intended in Skyresh Bolgolam, Reldresal and Munodi. The first clearly stands for the Earl of Nottingham, Swift's personal enemy, and First Lord of the Admiralty from Feb. 1680 to May 1684, a fact that accounts for Swift making him Lord High Admiral. The Second, Reldresal, Mr. Firth has no difficulty to identify with Lord Carteret, and the third, who by Dennis is taken for Bolingbroke (with reservation), is, according to him, probably intended for Viscount Middleton.

A very interesting theory is held by the author with regard to the Flying Island. According to him it represents England, its name being suggested by Temple in his *Memoirs*, and again in one of his *Essays*. The Flying Island hovers over the subject land of Balnibarbi, which is identified with Ireland. Lagado stands for Dublin, and Laputa is Spanish for: the harlot, "a comparison suggested by Swift because, as a proverb in his Spanish Dictionary says, a lady of that kind 'leaves the purse empty'."

Next an ingenious explanation is given of the scientific account of the nature of the Flying Island in Chapter III. The conclusion at which Mr. Firth arrives is that the story is "an allegorical representation of the successful opposition of Ireland to Wood's halfpence".

Mr. Firth also quotes from letters written by Swift to Ford, an edition of which is now being prepared by Mr. D. Nichol Smith, for the Clarendon Press, and promises to be one of great interest.

W. v. M.

Bibliography.

POETRY, FICTION, DRAMA.

Enslaved, and other Poems. By JOHN MASEFIELD. 7 $\frac{1}{2}$ × 5, 125 pp. Heinemann. 6 s. net.

The Kiltartan Poetry Book. Prose translations from the Irish. By LADY GREGORY. 7 $\frac{1}{2}$ × 5 $\frac{1}{4}$, 12 pp. Putnam's. 6 s. net.

The Monthly Chapbook, No. 10, Vol. II. April 1920. *A Third Collection of New Poems by Contemporary Poets*. The Poetry Bookshop. 1/6 n. [See review.]

The Unfortunate Traveller, or, The Life of Jacke Wilton. By THOMAS NASHE, 1594. Percy Reprints, ed. by H. F. B. BRETT-SMITH, M.A. Blackwell, Oxford, 1920. 5/- net. [A review will appear.]

The Novels and Stories of HENRY JAMES. New and Complete Edition. In 33 volumes. Issued in two styles: — Crown 8vo. Price 6 s. net per vol. Pocket Edition. Fcap 8vo. 6 s. net per volume. Macmillan.

Waifs and Strays. Twelve stories. By O. HENRY. Together with a representative selection of critical and biographical comment. 7 $\frac{1}{2}$ × 5 $\frac{1}{4}$, 284 pp. Hodder and Stoughton. 7 s. 6 d. net.

Harvest. By MRS. HUMPHRY WARD. 7 $\frac{3}{4}$ × 5 $\frac{1}{4}$, 284 pp. Collins. 7 s. 6 d. net.

The Vanity Girl. By COMPTON MACKENZIE. 7 $\frac{3}{4}$ × 5 $\frac{1}{4}$, 368 pp. Cassell. 8 s. 6 d. net.

The Release of the Soul. By GILBERT CANNAN. Chapman & Hall. 5 s. net.

Volpone, or the Fox. By BEN JONSON. Edited, with introduction, notes, and glossary, by JOHN D. REA. (Yale Studies in English Series.) 9 × 5 $\frac{3}{4}$, LI. + 254 pp. New Haven: Yale University Press. London: Milford. 10 s. 6 d. net.

The introduction to the play discusses its sources, its date, and stage history, and its successive editions. Notes and a glossary follow the text. [T.] ¹

The Stonyhurst Pageants. Edited with introduction by CARLETON BROWN. 9 $\frac{1}{2}$ × 6 $\frac{1}{2}$, 30 + 302 pp. Göttingen: Vandenhoe and Ruprecht. Baltimore: The John Hopkins Press. 8 s. 6 d.

¹ Descriptive notices marked [T.] are inserted with the courteous permission of the Editor of *The Times Literary Supplement*.

This cycle of Old Testament plays has been printed from an MS. kept in the library of the Jesuit College at Stonyhurst, in North Lancashire. The author was a Roman Catholic Lancashireman (perhaps a member of the Jesuit order) who wrote between 1610 and 1625 [T.]

The Dramatic Works of BERNARD SHAW. Misalliance. With a treatise on parents and children. cxii. + 99 pp. 2s. net. — *Overruled and The Dark Lady of the Sonnets.* vi. + pp. 53-147. 1s. 6d. net. — *Pygmalion.* A play in five acts. pp. 97-205. 1s. 6d. net. — *Androcles and the Lion.* A Fable Play. pp. vii. + cxiv. + 51 pp. 2s. n. 7 × 4¾. Constable. [Reprints.]

Cinnamon and Angelica. By JOHN MIDDLETON MURRY. 7½ × 5, 111 p. R. Cobden-Sanderson. 3s. 6d. net.

LETTERS, CRITICISM, ESSAYS. 1)

The Letters of Henry James. Edited by PERCY LUBBOCK. With two portraits. 2 vols. 8vo. Macmillan. 36s. net.

The Greek Strain in English Literature. By PROF. JOHN BURNET, F. B. A. English Association Pamphlet, no. 45. 1/—.

A Commentary on the Poetry of Chaucer and Spenser. By ADOLFUS ALFRED JACK. 7¾ × 5¼, xi. + 369 pp. Glasgow: MacLehose, Jackson, and Co. 8s. 6d. net.

Studies in the Elizabethan Drama. By ARTHUR SYMONS 8¼ × 5½. 261 pp. Heinemann. 12s. net.

"Shakespeare" Identified in Edward de Vere the Seventeenth Earl of Oxford. By J. THOMAS LOONEY. 9 × 5¾, 551 pp. Palmer and Hayward. 21s. net.

Philip Massinger. By A. H. CRUICKSHANK. 8¾ × 5¾, vii. + 228 pp. Oxford: Blackwell. 15s. net. [A review will appear.]

The Political Significance of Gulliver's Travels. By C. H. FIRTH. 9¾ × 6, 23 pp. For the British Academy. Milford. 1s. 6d. net. [See Review.]

Ossian et l'Ossianisme dans la littérature européenne au XVIII^e siècle. Par F. VAN TIEGHEM. J. B. Wolters, Groningen. f 2.40. (For subscribers to *Neophilologus* f 2.10.) [A review will appear.]

Coleridge: Biographia Literaria, Chapters I.—IV., XIV.—XXII. — *Wordsworth: Prefaces and Essays on Poetry*, 1800—1815. Edited by GEORGE SAMPSON. With an introductory essay (30 pp.) by SIR ARTHUR QUILLER-COUCH. 8 × 5¾. xl. + 327 p.p. Cambridge University Press. 10s. net. (A review will appear.)

La Femme Anglaise au XIX^e Siècle et son Evolution d'après le Roman Anglais contemporain. Par LÉONIE VILLARD. Paris, Henri Didier. 5 fr.

Dickens, Reade, and Collins. Sensation Novelists. A study in the conditions and theories of novel writing in Victorian England. By WALTER C. PHILLIPS. 8¼ × 5½, xi. + 230 pp. New-York: Columbia University Press. London: Milford. 8s. 6d. net.

Some Modern Novelists. Appreciations and Estimates. By HELEN THOMAS FOLLET and WILSON FOLLETT. 7¾ × 5¼, ix. + 368 pp. Allen and Unwin. 7s. 6d. net.

Naturalism in English Poetry. By STOPFORD A. BROOKE. 7½ × 5¼, vii. + 311 pp. Dent. 7s. 6d. net.

These studies are based on the MS. of a course of lectures delivered by the late Stopford Brooke at University College, London, in 1902. The later chapters of the book are also printed from MSS., except two, which appeared after the author's death in the *Hibbert Journal*. [T.]

Studien zu Shelley's Lyrik. Von DR. HERBERT HUSCHER. Leipziger Beiträge zur englischen Philologie, herausgegeben von Max Förster. Heft I. Tauchnitz, 1919. Geh. M. 10.—. [A review will appear.]

Thackeray als historischer Romanschriftsteller. Von DR. GUDRUN VOGEL. Id., id., 1920. M. 8.—. [Id.]

A Commentary upon Browning's 'The Ring and the Book'. By A. K. COOK. Oxford University Press. 15/— net.

Books and their Writers. By S. P. B. MAIS. Grant Richards. 7s. 6d. [A review will appear.]

A History of the Theatre in America. By ARTHUR HORNBLAU. 2 vols. Lippincott. 42s. net.

What is Wrong with the Stage? Some notes on the English theatre from the earliest times to the present day. By WILLIAM POEL. 8½ × 5½, 38 pp. Allen and Unwin. 2s. net.

The Evolution of an Intellectual. By J. MIDDLETON MURRY. Cobden-Sanderson. 7/6 net.

New Voices. An Introduction to Contemporary Poetry. By MARGARET WILKINSON. Macmillan Co, New York. \$ 2.—. [See Review, April 1920.]

1) This section includes publications from the autumn of 1919 onward.

Vergil and the English Poets. By ELIZABETH NITCHIE. $8\frac{1}{4} \times 5\frac{3}{4}$, ix. + 251 pp. New York: Columbia University Press. London: Milford. 6s. 6d. net.

A New Study of English Poetry. By HENRY NEWBOLT. 9×6 , vii. + 306 pp. Constable. 7s. 6d. net. [Second ed.]

The first appeared in 1917 at 10s. 6d. net, and was reviewed by us in June 1919.

Poetry and Commonplace. By JOHN BAILEY. (Warton Lecture on English Poetry.) $9\frac{3}{4} \times 6\frac{1}{4}$, 24 pp. For the British Academy, Milford. 1s. 6d. net.

The Monthly Chapbook, No. 8, Vol. II. Febr. 1920. *Modern Prose Literature.* A Critical Survey. Edited by ALEC WAUGH. The Poetry Bookshop. 1/6 net. (See Review.)

Id., No. 9, Vol. II, March 1920. *Three Critical Essays on Modern English Poetry.* By T. S. ELIOT, ALDOUS HUXLEY and F. S. FLINT. 1/6 net. [See Review.]

Id., No. 11, Vol. II, May 1920. *Some Contemporary American Poets.* By JOHN GOULD FLETCHER. 1/6. [A review will appear.]

Irish Books and Irish People. By STEPHEN GWYNN. Dublin: Talbot Press. London: Fisher Unwin. 5/—.

A collection of Irish literary studies: "Novels of Irish Life in the Nineteenth Century", "A Century of Irish Humour", "Literature among the Illiterates", etc.

Irish Impressions. By G. K. CHESTERTON. Collins. 8vo. 7/6 net.

Some Diversions of a Man of Letters. By EDMUND GOSSE, C. B. Cr. 8vo. Heinemann. 6s. n.

A collection of essays in various fields of literature, uniform only in the fact that they lie somewhat outside the author's usual path and represent, in fact, diversions from the themes on which he has principally addressed the public.

Obiter Scripta. By FREDERIC HARRISON. Chapman & Hall. 8vo. 5/—.

Lectures and Addresses. By JOHN GALSWORTHY. Heinemann. Cr. 8vo. 5/— net.

In this volume are collected the addresses which Mr. Galsworthy delivered to large audiences during his recent visit to America. The subject of the papers is, in general, the differences and also the affinities between the English and the American outlook upon life.

Proceedings of the British Academy, 1913—1914, x + 538 pp.; 1915—1916, xii + 592 pp. $10\frac{1}{4} \times 6\frac{3}{4}$. For the British Academy. Milford. 40/— net each.

Rupert Brooke and the Intellectual Imagination. A lecture by WALTER DE LA MARE. $7\frac{1}{2} \times 5$, 41 pp. Sidgwick and Jackson. 2s. 6d. net.

Read before Rugby School on March 27, 1919.

Reputations. By DOUGLAS GOLDRING. Chapman & Hall. 7s. 6d. net.

The Advance of English Poetry in the 20th Century, by PROF. W. L. PHELPS. Allen & Unwin. 6s. 6d. net. [See Review, April 1920.]

Studies of Contemporary Poets. By MARY C. STURGEON. Revised and Enlarged Edition. $7\frac{3}{4} \times 5\frac{1}{2}$, 440 pp. Harrap. 7s. 6d. net. [A review will appear.]

LINGUISTICS.

The Study of Anglo-Norman. Inaugural Lecture delivered before the University of Oxford on February 6, 1920, by PAUL STUDER, Taylorian Professor of the Romance Languages. $9\frac{1}{4} \times 6$, 28 pp. Oxford: Clarendon Press; London: Milford. 1/6 net.

Das Elisabethanische Sprichwort nach Thomas Draxe's *Treasure of ancient Adagies* (1616). Herausgegeben von MAX FÖRSTER. Sonderabdruck aus *Anglia* XLII. Halle, Niemeyer, 1918. M. 5.—. [A review will appear.]

A History of Modern Colloquial English. By HENRY CECIL WYLD. London. Fisher Unwin. 21/—. [A review will appear.]

The Oxford English Dictionary. Edited by SIR JAMES A. H. MURRAY, HENRY BRADLEY, W. A. CRAIGIE, and C. T. ONIONS. Vol. X. — Ti-Z. New Section. Visor-Vywer. By W. A. CRAIGIE. Milford. 2s. 6d. net.

PERIODICALS.

Neophilologus. V, 3. April 1920. Includes: Dr. C. Serrurier, Voltaire et Shakespeare. — R. Volbeda, *Armageddon*. — A. G. van Kranendonk, Het dichtwerk van Francis Thompson.

De Drie Talen. April and May 1920. H. Poutsma, The Subjunctive and the Conditional Mood in Modern English. (III & IV.)

Englische Studien. 53, 3. Febr. 1920. A. E. H. Swaen, Contributions to Old English Lexicography. X. — Rudolf Imelmann, Vom romantischen und geschichtlichen Waldef. — Fritz Fiedler, Dickens und die Posse. — E. Kieckers, Zur direkten Rede im Neuenglischen. — Reviews. — Miscellaneous.

Id. 54, 1. March 1920. This part in honour of **Lorenz Morsbach** on the occasion of his seventeenth birthday requires somewhat fuller notice than is usually given to periodicals. It is a tribute to a veteran of German scholarship, but at the same time a monument of German learning, and an indication that Germany, in spite of the war, will remain the centre of English studies.

A portrait of Morsbach opens the collection. Fritz Röder describes the many-sided activities of his life in the style of an admiring and grateful pupil. It raises the wish that Dutch students of English might be induced, by the account of the work done in the university classes, to spend part of their time in a German university instead of remaining during five years in one small Dutch university with often two professors only whose lectures they attend. — O. Jirickzek shows, in a short article, that the identification of *Seafola* with Sabene of Ravenna in the M. H. S. epic *Dietrichs Flucht*, proposed by Chambers (Widsith) is untenable. — The Editor discusses Beowulf 445f.: *Na þu minne þearft hafalan hydan*, and shows that it refers to the practice of covering the head of dead people, so that the passage must be translated: 'Thou wilt have no need to cover my head'. The difficulty of this explanation (first suggested by Konrath) was that the practice was only known to be Scandinavian. Hoops shows that it was also Anglosaxon. — Erik Björkman, a Swedish pupil of Morsbach's, discusses the identification of O. E. *Hæðcyn* and Norse *Hákon*, and the etymology of the names. — Two articles deal with manuscript studies, one by Wildhagen on the O. E. glosses to the *Psalterium Gallicanum*, the other by Max Förster on the late O. E. Cotton Ms. Vespasian D XIV containing the texts published in 1917 by Warner for the E. E. T. S. (*Early English Homilies*). Warner's edition contains nothing but a literal reprint (with the manuscript corrections, whether right or wrong, in brackets). Förster's detailed description of the English pieces contained in the codex is valuable, indeed indispensable for students of Warner's text, which contains hardly any pieces, however, that were not known before. — Notes on the etymology of English words are contributed by Horn, Holthausen, Ritter, and Ekwall. — Deutschbein, the author of *System der ne. syntax*, contributes a short article on the divisions of aspect, a problem that will continue to occupy students of Modern English syntax for some time to come, as it is likely that differences of aspect will account for many peculiarities of present-day English that have not been satisfactorily explained hitherto. — Two other contributions concern the history of English sounds, one by Wolfgang Keller on the lengthening of vowels in French words, another by Eduard Eckhardt on the length of stressed vowels in open syllables in Modern English. — Two short notes by W. Franz are the only contribution on the history of syntax. There is one article on a literary subject, *William Blake and the Cabbala*, by Bernhard Fehr, and a collection of alliterative and rhyming combinations in modern English political, social, and newspaper life, by Heinrich Spies. A couple of reviews close this 'miscellany'. When will Holland be able to produce anything like it in honour of a septuagenarian scholar compelled by law to resign his chair of English?

The Modern Language Review. XV, 2, April 1920. Gladys D. Willcock, A hitherto uncollected version of Surrey's Translation of the Fourth Book of the *Aeneid*, II. — Alwin Thaler, The "Free-List" and theatre tickets in Shakespeare's time and after. — Allardyce Nicoll, Doors and Curtains in Restoration Theatres. — H. V. Routh, The origins of the Essay compared in French and English literatures, II.

Modern Language Notes. ¹⁾ XXXV, 1, Jan. 1920. Includes: J. E. Wells, Fielding's *Champion* — more notes. — H. W. O'Connor, Addison in Young's *Conjectures*. — S. M. Beach, The "Julius Caesar Obelisk" in the *English Faust Book* and elsewhere. — C. B. Ely, The Psychology of Becky Sharp. — Reviews, Correspondence, Brief Mentions.

Id. XXXV, 2. Febr. 1920. Includes: S. Moore, Lawrence Minot. — R. C. Whitford, On the origin of the "Probationary Odes for the Laureatship". — W. K. Smart, William Lichfield and his *Complaint of God*. — C. G. Osgood, The *Doleful Lay of Clorinda*. — H. S. Pancoast, Shelley's *Ode to the West Wind*.

Id. XXXV, 3. March 1920. Includes: M. B. Ogle, The Perilous Bridge and Human Automata. — O. F. Emerson, *Mead-Meadow, Shade-Shadow*, a study in analogy. — W. P. Reeves, The Date of the Bewcastle Cross.

Id. XXXV, 4. Includes: L. W. Elder, The Pride of the Yahoo. — J. D. McCallum, Greene's *Friar Bacon and Friar Bungay*. — L. Pound, The "Uniformity" of the Ballad Style. — M. B. Ruud, A conjecture concerning the origin of modern English *she*. — C. W. Nichols, A note on *The Stage Mutineers*.

¹⁾ Johns Hopkins Press, Baltimore; 8 numbers a year, single copy 65 cents.

A History of English Lawcourts.

In presenting a sketch of the history of English lawcourts to the readers of this periodical, whose chief business it is to study English language and literature and their history, it is not necessary to say much by way of introduction or defence. However strange and out of the way such a subject as the history of lawcourts might appear in a periodical devoted to the study of French or German, it is well-known to students of English, by painful or disagreeable experience, that the complete understanding of many a piece of literature has been marred by a lack of such apparently technical knowledge as the forms of English law or the organization of the lawcourts. Such a knowledge is naturally the more necessary the older the period of literature that is being studied. The student of Chaucer wishes to know something of the ecclesiastical courts, the archdeacon's e.g., when reading the *Friar's Tale*; such a knowledge would prevent him from inventing officials like *church-reeves*, as was done by Skeat¹⁾. It is by no means for the older period only, however, that a knowledge of English institutions is necessary; it is also necessary, if not quite so stringently necessary, for the most recent period, especially since the rise and progress of the novel.

About Oldenglish law and procedure we know comparatively little. The standard work on the subject is Professor Felix Liebermann's *Gesetze der Angelsachsen* (3 volumes, containing text, translations with explanatory notes and glossary.) The present writer cannot pretend to any first-hand knowledge of this period, and must refer those interested in the subject to Liebermann, and the older work by Bishop Stubbs: *Constitutional History*.

The Norman Conquest brought a separation of church and state, as far as jurisdiction went. Whereas in Oldenglish times the bishop and the alderman sat in the same court, there was after the Norman Conquest a strict division into ecclesiastical and secular courts. The ecclesiastical courts were the first to develop a regular system of procedure, based on the canon law which had been systematized before the statutebook began to be. It is even thought by some historians that the practice of the royal courts was copied direct from the courts ecclesiastical. It is also possible, however, that both the canon lawyers and the common lawyers borrowed from the civil (Roman) law. The organization of the secular courts dates from the times of Henry I. Both Henry I and Henry II were zealous in the administration of justice, for *justitia magnum emolumentum*: the more justice the king could draw from the old local courts, which had largely become feudalized, the greater was the revenue they could divert from the unruly barons into the royal exchequer²⁾. By the end of the thirteenth century the old courts had been practically crushed by the new royal (central) courts and the new institution of local justices of the peace.

If, for the present, we put aside the history of the ecclesiastical courts, whose history naturally belongs to a history of the church, our subject falls into two parts:

- (1) The Central Courts.
- (2) The local Administration of Justice.

¹⁾ The true meaning of *chirche-reves*, church-robberies, was pointed out by Kern, *Neophilologus*, II, 236.

²⁾ Pollard, *History of England*, p. 49.

The Central Courts.

For the following sketch of the history of the central royal courts I owe much to the following works:

W. S. Holdsworth, *A History of English Law*. The first of the three volumes that have appeared up till now is entirely devoted to the history of English lawcourts. For the Oldenglish period the book is of little use; the author's knowledge of Oldenglish is sufficiently shown by his invariable practice of writing *earldorman* for *ealdorman*. For the post-Norman period it is very valuable.

Pollock and Maitland, *History of English Law before the time of Edward I*.
Jenks, *A Short History of English Law*.

The royal courts were either courts of common law, or courts of equity ¹⁾. The courts of common law are developments of the King's Court (*Curia Regis*); the judges were officials of the king, and the court originally sat in the place where the king happened to be. As the kings often travelled about the country, the necessity for suitors to follow them was felt to be a great hardship, for it would be a mistake to think that lawsuits lasting for years are a modern invention. Hence a clause in Magna Carta provided that common pleas, i.e. causes between private persons, as distinguished from Crown (criminal) and Revenue cases, should be held in a fixed place ²⁾. This ascertained place was *Westminster Hall*. In course of time the other royal courts came also to be settled at Westminster Hall.

Judges originally held their posts during the king's pleasure (*durante beneplacito regis*). But the interference with the administration of justice by the Stuarts led to a clause in the Act of Settlement (12 and 13 William III = 1701) which provided that the judges should hold office during good behaviour (*quamdiu bene se gesserint*) i.e. for life. For after this a judge could only be dismissed on an address by both Houses of Parliament. The Lord Chancellor's office, however, has remained a political one down to the present day; he takes office with his party and is an important member of the Cabinet, he also goes out when the Ministry resigns.

Courts of Originally the superior Courts of Common Law were
Common Law. chiefly three in number:

- 1) the Court of Common Pleas.
- 2) the Court of King's Bench.
- 3) the Court of Exchequer.

The chief business of the Court of Common Pleas ³⁾, as the name indicates, was the decision of suits between subjects, it was a court of civil procedure. The judges of this, as of the other superior courts of common law, had to be serjeants-at-law ⁴⁾, down to 1873. Sergeants were also the only barristers that had a right to plead in this court; this was changed by 9 and 10 Victoria c. 54, when the same right was given to Queen's Counsel and other barristers. It may be mentioned here that the judges of all courts of justice must be chosen from the practising barristers, down to the present

¹⁾ On common law and equity, see *Ber. en Meded. Ver. Ler. Lev. Talen*, no. 18.

²⁾ "Communia placita non sequantur curiam nostram, sed teneantur in aliquo loco certo." (Magna Carta, clause 17.)

³⁾ Also called *Court of Common Bench*, because the common law judges used to sit on a padded and cushioned *bench*. It has been supplanted by the armchair of the Chancery judge.

⁴⁾ These and other members of the legal profession have been dealt with in an essay on the Inns of Court (*English Studies*, I, no. 1).

day. The only exceptions are the courts whose judges need not be lawyers at all (e.g. the Court of Quarter Sessions).

The Court of King's Bench, so called because originally the King presided in person, followed the king's court till the reign of Edward III, when it settled in Westminster. There was a separate court for matters affecting the persons of the King's household, chiefly in cases of crime and debt. This special jurisdiction of the *Court of the Steward and the Marshal* passed to the King's Bench¹⁾, but the prisoners of the King's Bench were in the custody of the Marshal. The Steward and the Marshal were deputies of the *Lord Chief Justice*, the president of the Court of King's Bench. Originally, the Court of King's Bench was a criminal court for the more important cases, and also a court of appeal; it had, what is called both an original and an appellate jurisdiction in criminal cases. But as the judges were formerly paid by the fees of the litigating parties, each court tried to obtain as much business as possible. The chief method of stealing the business that properly belonged to another court was by *legal fiction*. Thus if a person wanted to have a civil suit tried before the Court of King's Bench he obtained a *Bill of Middlesex* against the other party, accusing him of *trespass vi et armis*. The sheriff of Middlesex was then directed to arrest the defendant. If he could not be found in London a writ of *Latitat* was issued to the adjoining county sheriff. When the defendant appeared and gave securities he was supposed to be in the custody of the Marshal, and thus under the jurisdiction of the Court of King's Bench. When the defendant was once before the court the true civil suit could be substituted for the fictitious one, of which no more was heard. It should be understood that this is only one example out of numberless fictions, which naturally made the law extremely complicated and expensive. But as the judge was not only paid by the fees, but was (and is) chosen from the practising barristers, this was an inconvenience that made little appeal to them. Even at the present day English law is extremely expensive and complicated, so that in all courts except the very lowest²⁾, it is practically impossible to state one's case without the help of *two* men: a barrister and a solicitor. This difficulty of English law often causes novelists to make mistakes in their descriptions; so that Trollope, in his novel *Dr. Thorne*, proposed that there should be a lawyer to advise novelists. Naturally too, it is the poor who suffer most from this state of the law. Hence the late judge Parry, in his book *The Law and the Poor* (1914) declares: "The poor are suffering to-day at the hands of the law because in the evolution of things we have a lot of old derelict law made by slave-owners for slaves, by masters for serfs, and by landlords for the landless."

Besides their criminal and civil jurisdiction the justices of the Court of King's Bench had the superintendence of officials. As such they could issue the famous writ of *Habeas Corpus*, which ordered the sheriff or other official who had a prisoner in his keeping to bring him before the Court, so that the cause might be heard, and a reason given for detaining him³⁾.

¹⁾ During the reign of a queen it is called *Queen's Bench*, just as King's Counsel are then called *Queen's Counsel*.

²⁾ In the modern County Courts proceedings are very simple, so that a solicitor is not always necessary, still less a barrister.

³⁾ Those who wish to see the most important documents of the history of the English constitution, and are not satisfied with reading *about* them, should take a small collection of *Engelsche Staatsstukken* by Prof. Struycken, Amsterdam, 1912. There is also the much larger collection for the early period by Bishop Stubbs, *Selected Charters and Documents*, 9th ed., 1913.

The Court of Exchequer was originally a court of revenue, treating cases between the Law and the taxpayer. It afterwards obtained power to treat cases of debt, according to the common law, and even developed a special equity side. Originally, when the court was only a court of revenue, the judges were not lawyers, except the *Chief Baron of the Exchequer*. The judges of this court were below the judges of the other courts in rank, did not "go circuit" (on which see below) and took rank after serjeants. But the barons of the Exchequer, desiring a share in the profits of the judges of the other courts began to enter at the Inns of Court and to study law in order to qualify themselves for judicial posts. And in 1579 "owing to the increase in litigation and the growth of the jurisdiction of the Exchequer over common pleas, it was determined to place the Barons of the Exchequer on a footing of equality with the judges of the other courts." From that time all the Barons were serjeants and went circuit like the other judges. The presiding judge was the *Treasurer*, but the Equity side of the Exchequer was presided over by the Chancellor of the Exchequer. The separation in the financial department of the administrative from the judicial work was very gradual. The modern Treasury represents the administrative side, and down to 1875 the Chancellor of the Exchequer was entitled to sit as a judge along with the Barons, and just for form's sake a newly appointed Chancellor of the Exchequer used to sit there and hear a case or two ¹⁾.

Like the Court of King's Bench the Exchequer increased its business by means of legal fictions. By a writ of "*Quominus*" anybody might declare that he was prevented from paying his debt to the King by the impossibility of recovering property due to him from other persons, and thus claim the intervention of the Court. The determination of the resulting suits came to be the main business of the Barons of the Exchequer.

The result was that there were three Courts of Common Law having substantially the same field of action and competing with each other for business. These three Courts: Common Pleas, King's Bench and Exchequer, existed down to the reorganisation of the English courts by the Judicature Acts of 1873 and 1875. Each of them had a large staff of officials *paid by fees*. Many of these offices were in the gift of the judges, who either appointed themselves or sold the office. In 1810 e.g. thirteen offices in the Court of King's Bench, and twenty-one in the Common Pleas were still saleable. In the course of the nineteenth century many were abolished, and the system of fees was replaced by fixed salaries. By the Judicature Acts just mentioned the Court of Exchequer and the Court of King's Bench became divisions of the newly created *High Court of Justice*. In 1881 the Court of Common Pleas and the Court of Exchequer were merged in the King's Bench Division of the High Court.

It has already been mentioned that the judges of the superior courts of common law ²⁾ go circuit. In old times the king used to send out at regular intervals persons to review the whole working of the local government and to administer justice. These *justices in eyre* (i.e. *in itinere*) ceased to be appointed by the reign of Edward III, and were replaced by the *justices of Assize*. These were judges of the Common Law Courts at Westminster, assisted sometimes by serjeants, afterwards by King's Counsel. For this purpose England is divided into districts called *circuits*, in which assizes are taken at least twice a year. The Court of Assize consists of two judges,

¹⁾ Maitland, *Constitutional History*, p. 135.

²⁾ The judges of the superior courts of common law are called *justices*.

one taking the civil side, the other the criminal side. The number of circuits is eight, including Wales: 1) the Northern; 2) the North-Eastern; 3) Midland; 4) South-Eastern; 5) Oxford; 6) Western; 7) North Wales and Chester; 8) South Wales. It may be observed here that practically all that is said about law in England applies to Wales as well. Ever since 1747 the name England in the Statute Book has comprehended Wales. Scotland, on the other hand, has an independent system of judicature and also a different law. The law of Ireland is substantially identical with that of England, but it has its own courts and judges. The House of Lords is the supreme court of appeal for all three countries, however.

The number of towns in the circuits where Assizes are held is 57, some very insignificant towns such as Appleby or Dolgelly. Some large towns, such as Birmingham, Liverpool, Manchester, and Leeds, have assizes four times a year; and in some the sittings are practically continuous, so that the towns are agitating for permanent branches of the High Court to be established there. By an Act of Parliament of 1910 two additional judges have been appointed in the King's Bench Division, and it is only the judges of this division that go circuit, since the abolition of the Courts of Common Pleas and Exchequer.

All the common-law courts, whether superior or not, differ from the courts of equity in making use of the jury system. The task of the jury is to settle facts, not to pronounce justice. They are chosen by the sheriff from a list prepared by the Justices of the Peace (about whom we shall treat further on) at Quarter Sessions. The decision of the jury, the *verdict*, had to be unanimous in former times. They were confined "without food, drink, candle or fire." This rule described by Bentham as prescribing "perjury enforced by torture", has been set aside without any express law. If the jury cannot agree they are now dismissed and a new trial is granted. The jury is used in criminal cases only ¹⁾.

Chancery. The Court of Chancery is important to the student of English law for its own sake but still more because it was the means of settling a body of rules and remedies that are technically called *equity* and are quite different from the rules of common law or statute law. The Court of Chancery thus gave rise to what was one of the most striking features of the English system of justice prior to the Judicature Acts of the end of the nineteenth century: a dual system of courts administering a dual system of justice. It should not be concluded, however, that the Court of Chancery originated equity; on the contrary equity existed before the Chancery developed into a court of law, and the beginnings of equity are to be sought "in the older courts of common law, the local courts and Parliament and the Council acting in their judicial capacity" ²⁾. But this earlier equity is the *naturalis aequitas* of Roman jurists, the recourse to general principles of justice to correct or supplement the provisions of the law and prevent the hardship which ensues sometimes from the literal extension of positive rules to extreme cases or from the exclusion also by a strictly literal construction of cases that fall within the true intention of the rule. When decisions based on considerations of equity, however, were taken as precedents, equity became in the course of time an organized system of rules not less definite and

¹⁾ This is the reason why the courts of equity had no juries, for equity does not treat of crime.

²⁾ Hazeltine, *Early History of English equity* (Essays in Legal History ed. Vinogradoff, pp. 261 ff).

rigid than those of 'law' ¹⁾ and it is this *system* of equity that was administered by the Court of Chancery.

Originally, i.e. in the eleventh and twelfth centuries, the Chancellor was the King's domestic chaplain and secretary. As such he wrote the king's letters and attached the king's seal to them. The Chancery was, therefore, an administrative department. But petitions addressed to the king for relief in cases when the Courts of Common Law could not give what the petitioner considered to be justice, were referred to the Chancellor, as the keeper of the King's conscience ²⁾. In this way the Chancery became a court, not a court of law (i.e. common law) but a court of conscience or equity. The first professional lawyer at the head of the Chancery was Nicholas Bacon (Lord Keeper 1558-1579.) It was while he held office that it was declared that the office of Lord Keeper (i.e. of the great Seal) gave the same power and jurisdiction as the office of Lord Chancellor. The Lord Chancellor was eminently a servant of the king; hence the Court of Chancery was far from popular. And in the seventeenth century it ran a risk of sharing the fate of the Court of Star Chamber ³⁾, which was abolished. But the work done by the Court of Chancery was useful and could not be done by the Courts of Common Law. The chief work of the Chancery was the decision of cases of trust, a sort of property that was unknown at common law. After the Revolution the fear of royal interference with justice disappeared, and it is especially since that time that equity developed into a regular system of law. The last Chancellor who was not a professional lawyer was Lord Shaftesbury (1672-73).

At the beginning of the eighteenth century there were two judges in the Court of Chancery: the Lord Chancellor, and the Master of the Rolls. The latter had gradually become an independent judge, but there was an appeal from his decision to the Lord Chancellor. The Master of the Rolls was the chief of the Masters in Chancery who were twelve in number and prepared the suits for the sittings of the Court. The procedure in Chancery differed in every respect from that of the Courts of Common Law. There was no jury, and no oral testimony. The evidence consisted of written *answers* on oath to written questions (called *interrogatories*) or of *affidavits*, i.e. written statements usually prepared by counsel or attorney, and signed and sworn to by the witness out of court, or of *deposition* i.e. evidence given orally out of court before an official examiner and by him taken down in writing. There was thus no direct contact between the judge and the witnesses. It will be evident that this system provided the best possible means of getting as much money out of the public as any lawyer could wish. Complaints about the abuses of the Court of Chancery never died after the seventeenth century. But attempts at reform failed because those who were able to reform the court were those most interested in preserving the system ⁴⁾. The offices in the Chancery were sold. In the 18th century the Lord Chancellor sold the office of Master in Chancery for £ 5000. It was only in the 19th century that payment of the officials by fixed salaries became the general rule. But the complaints about the Chancery increased rather than diminished. One of the most famous satires against the procedure of the Chancery is Dickens's *Bleak House*, illustrating another function of the Court that gave rise to no end of complaints: the administration of the estates of deceased persons not leaving heirs of age and the wardship of infants.

¹⁾ See the Oxford Dictionary s.v. *equity*.

²⁾ In early times the Chancellor was invariably an ecclesiastic.

³⁾ A criminal court of equity of the Privy Council.

⁴⁾ Holdsworth, *Hist. of English Law* I.

A very common cause of complaint was the custom of sending a question from a court of common law to Chancery and vice versa. Thus, if a defendant before a court of common law refused to produce a document, the court could not compel him, but the plaintiff was sent to Chancery which could grant a *bill of discovery*. And the Court of Chancery sometimes sent a case back to the Common Pleas or Exchequer for the settlement of a case of (common) law. Dickens in *Bleak House* (ch. 8) refers to this practice: "Equity sende questions to Law, Law sends questions back to Equity; Law finds it cannot do this, Equity finds it cannot do that; neither can do so much as say it can't do anything without this solicitor instructing and this counsel appearing for A...."

The interminable delay of suits¹⁾ in Chancery led to the appointment of a Vice-Chancellor in 1813, two more Vice-Chancellors in 1841²⁾. In 1851 a Court of Appeal in Chancery was established by the appointment of two Lords Justices of Appeal. Thus in 1875 before its abolition, the Court of Chancery consisted of four judges of first instance, viz. the three vice-chancellors and the Master of the Rolls. From the decisions of any of these there lay an appeal to the Lord Chancellor, or to the two Lords Justices of Appeal, sometimes one of these. The Lord Chancellor had ceased to sit as a judge of first instance. From the Court of Appeal there lay an appeal to the House of Lords.

The Judicature Act of 1875 made the Chancery one of the divisions of the High Court. The difference between law and equity was abolished, i.e. all the divisions of the High Court could equally administer law and equity.

The third division of the High Court is the Court of Probate, Divorce, and Admiralty. Its functions are sufficiently denoted by its name. The Courts of Probate and Divorce were first established in 1857 on the abolition of the ecclesiastical jurisdiction in civil cases. The result of the Judicature Acts of 1875 and following years is the following organization of the central courts:

Supreme Court of Judicature.

I. High Court of Justice

King's Bench Division	Chancery Division	Probate Divorce and Admiralty Division
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II. Court of Appeal

(from the various divisions of the High Court.)

Another centralization has also taken place. In the nineteenth century the lawcourts were scattered all over London. The Judge of the Court of Probate and Divorce, e.g., having no court of his own, borrowed the Lord Chancellor's court in Westminster Hall. But his registrar's office and the depository of wills were at Doctors' Commons. In 1884 the new Royal Courts of Justice were opened. All branches of the Supreme Court including the offices connected with it, are now housed under one roof.

The authority of the House of Lords as the supreme Court of Appeal for all the English, Scotch and Irish Courts has been preserved, but when the House sits as a tribunal it is only the Law Lords that attend³⁾, i.e. the lords that are holding or have held high judicial functions, together with the Lords of Appeal appointed for life, by an Act of 1876.

¹⁾ Lawyers speak of *suits* in Chancery, *actions* at Common Law.

²⁾ At the same time the equity side of the Court of Exchequer was abolished.

³⁾ This is a constitutional, but not a legal rule: every lord who has a legal right to sit and vote when the House is about its legislative business, has also a right to sit and vote when the House is acting as a Court of Appeal, though this right is not exercised. (Maitland.)

The supreme Court of Appeal for all the king's possessions 'beyond the seas' (including the Channel Islands) is the *Judicial Committee of the Privy Council*, established in 1833. It consists of practically the same persons as the House of Lords when it sits as a Court of Justice. But the committee has maintained the old administrative form; it does not pronounce a 'judgment' but gives an *advice* to the King to whom the appeal had been directed, and the King embodies the advice in an Order in Council. The Committee is also the supreme Court of Appeal from the English ecclesiastical courts; in these appeals there must be three bishops as assessors. This last function is of little importance, but the work of the Committee as a Court of Appeal from the Colonial and Indian Courts has grown very much in the course of the last century.

(To be continued.)

E. KRUISINGA.

George Gissing.

A Short Sketch.

"To write of Gissing is to write of one who failed." When first coming across this statement by a modern critic* and novelist of repute, I was shocked and at the same time discouraged to such an extent that I had almost relinquished the task I intended to undertake. On further consideration, however, I realised that writing of a man that had failed is a much more attractive and delicate undertaking than telling of a successful man. There is generally a good deal to be learned from failure, especially when it is of the kind that is next door to success!

Critics, like all other people, are such weak beings, and even more so when they are authors as well. I for one, cannot help suspecting that Mr. Swinnerton, in penning down the above quoted sentence, deliberately sacrificed truth to terseness of expression. Can we fairly call Gissing a failure? The man who wrote *Henry Ryecroft*, one of the subtlest autobiographies of modern times? Of the very first rank Gissing was not. But not being entitled to claim rank with a Balzac, a Meredith, a Dostoyevski, is not necessarily equivalent to failure!

In a letter to Mrs. Frederic Harrison Gissing pathetically voiced his ambition in these words: "If I can hold out till I have written some three or four books, I shall at all events have the satisfaction of knowing that I have left something *too individual in tone* to be neglected." It was not too much to claim for a man that amid trouble and hardship remained so loyal to his art. There cannot be any doubt at present but that Gissing's ambition was rewarded in the way he wished for.

Individuality certainly is one of the prominent features of his works. An interesting reminiscence of his youthful days related in Section XIX of the first part of *The Private Papers of Henry Ryecroft* will serve to bring out this deep-rooted characteristic of the author's being. "At school" he tells us, we used to be 'drilled' in the playground once a week; I have but to think of it, even after forty years, and there comes back upon me that tremor of passionate misery which, at the time, often made me ill. The senseless

* *George Gissing. A Critical Study*, by Frank Swinnerton.

routine of mechanic exercise was in itself all but unendurable to me ; I hated the standing in line, the thrusting out of arms and legs at a signal, the thud of feet stamping in constrained unison. The loss of individuality seemed to me sheer disgrace. And when, as often happened, the drill sergeant rebuked me for some inefficiency as I stood in line, when he addressed me as 'Number Seven' I burned with shame and rage. I was no longer a human being ; I had become part of a machine, and my name was 'Number Seven !'" This is sensitiveness to a high degree. Its cultivation was to give us the proud and somewhat morose characters which we find reproduced in so many of his novels. One of the chief factors that accentuated this mood of Gissing's was the wretched poverty from which he suffered in the beginning and nearly all through the middle of his literary career. It is almost incredible that a young man of such abilities as were Gissing's should have lived so miserable a life as that which we are told of in the *Private Papers*. He was too proud to ask for aid, too self-reliant to give up his calling and sell his ambition for a decent place at some office or other. Stick to his task he must, even if he had to lie ill in a filthy garret, without a fire, without food. But the stress and misery of these days deeply told on him, and a certain bitter grudge against life and cynic disbelief in the goodness of mankind were its inevitable consequences. When passed fifty and at last unembarrassed by financial difficulties, he still holds that poverty is a shame, and endorses the statement made about it by Johnson, that "rugged old master of common sense": "You tell me that money cannot buy the things most precious," he exclaims. "Your commonplace proves that you have never known the lack of it. When I think of all the sorrow and the barrenness that has been wrought in my life by want of a few more pounds per annum than I was able to earn, I stand aghast at money's significance."

His abhorrence of poverty also goes a long way to account for his lack of sympathy with the lower classes. Unlike Dickens, the master whom he admired so greatly and of whom he wrote in such a loving and yet subtly discriminating manner, he seldom sees their humour nor their gentle philosophy, but only notices and depicts the squalidness of their homes, the meanness of their ways of life, the grossness of their feelings. It is the same mood that makes him scoff at socialism, in which he sees nothing better than a brute revolt against poverty and a desire to put the existing state of things topsy-turvy. Thus Richard Mutimer, the hero of *Demos*, fails and ignominiously dies at the hands of the people he fought for. In the next novel — the pros and cons of socialism seem to have been uppermost in the author's mind at the same time — Walter Egremont, the purely idealistic reformer, of a better class than Mutimer, also fails, whereas the egotistical common sense of a Mr. Dalmanie M. P. wins admiration and success. There is another section in the *Spring* part of the *Private Papers* clearly showing how impossible it was for a man like Gissing to write sympathetically of the lower classes. It opens in this way : "I am no friend of the people. As a force, by which the tenor of the time is conditioned, they inspire me with distrust, with fear ; as a visible multitude, they make me shrink aloof, and often move me to abhorrence. For the greater part of my life, the people signified to me the London crowd, and no phrase of temperate meaning would utter my thoughts of them under that aspect. The people as country-folk are little known to me, such glimpses as I have had of them do not invite to nearer acquaintance. Every instinct of my being is anti-democratic, and I dread to think of what our England may become when *Demos* rules irresistibly."

One is tempted to go on quoting from these *Private Papers* : they are like

a lamp held to the obscurer passages in the author's book of life. It is however sufficiently evident from the above quoted statement that a man who felt like that could not write well about the people and must in the end turn from them in disgust. And that is exactly what Gissing did. It is remarkable and curious to see how slowly and gradually Gissing's personages pass from the lower strata of society into the higher, concurrently with the improvement in the author's financial situation. Some people might see a kind of treason in this; but then we must not forget that Gissing never eulogised poverty and by descent belonged to the cultured middle class. The turning point of the author's career lies somewhere between the publication of his sixteenth novel, *Eve's Ransom*, in 1895, and that of his seventeenth, *The Whirlpool*, in 1897, in the closing pages of which, as Prof. Th. Secombe says, "the mellowing influences, the increase of faith in simple, unsophisticated English girlhood and womanhood, in domestic pursuits, in innocent children, in rural homeliness and honest Wessex landscape" began to operate. The hero of the book, Harvey Rolfe, though of slightly doubtful parentage, is on inheriting a fairly substantial annuity at once admitted to that upper region of middle-class society which, as a man of cultivated mind and manners, he was entitled to frequent. From drudgery at an obscure office he passes into the glorious freedom of an idle bachelor's life with as much reading and travelling as he ever thirsted for. Rolfe is an embryonic Ryecroft: a quiet, book-loving gentleman with an inborn hatred of the follies of London society, and a gradually deepening love of the country. In his youthful days he has known the "not wholly base riot of the senses," but when entering upon his marriage with the young and beautiful Alma Frothingham, he is well on the road towards forty, and has learned to subdue his passions. Thus, when failure comes, it does not take him unprepared. "He could no longer pretend to himself that he loved Alma; whatever the right name for his complex of feelings, interest, regard, admiration, sexual attachment — assuredly it must be another word than that sacred to the memory of his parents, to the desires and hopes centring in his child." And then suddenly he looks up and sees the sunshine overhead, and smiles. "One lesson, if only one, he had truly learnt from nature: it bade him forget all disquietude, in joy that he was not guilty of that crime of crimes, the begetting of children by a worthless mother." Rolfe's is a feeble, a futile nature, he makes himself respected, even by his wife, but not loved nor admired. In this respect he differs widely from the strong and wilful type of man in the preceding novels, such as Mutimer in *Demos*, and Peak in *Born in Exile*. He has in him the gentle strain that foreshadows Ryecroft but the latter had known a long life of struggle and hardship, whereas Rolfe had lived the life of an epicure from his twenty-seventh year.

When still busy at the finishing chapters of *The Whirlpool*, Gissing had already started on the essay on Dickens, which will be read and admired, as long as the great Victorian himself will be read and admired. If Gissing had been nothing better than an imitator of Dickens, he could never have written so deep-probing a study as he did. His genuine admiration for the master's talents never blunted his critical keenness and it is rather surprising how comparatively little of the Dickensian art and method we find in Gissing's work. Somewhere in the essay he observes that without his humour Dickens would have failed as a novelist. Now whatever Gissing had, he had not the smallest particle of the simple, mirth-provoking humour which was Dickens's own. With a slight alteration it might be said of Gissing that without his seriousness he would have failed as an author!

To me, this would seem the chief reason why there is so little likeness between the master and his supposed pupil. Gissing's outlook upon life was decidedly pessimistic, at one time even misanthropic. It is true that, when advancing in years, his feelings underwent a change, but he never arrived at anything like sympathy with life as it is lived in the big cities by the multitude. Throughout the greater part of his works his attitude towards it is that of the modern realist, who hates sentimentality and idealisation, only seeing and exposing life's meanness and squalidness. The forty years that lie between *Oliver Twist* and *Workers in the Dawn* may well account for the altogether different spirits of their makers. The great Frenchmen and Russians had opened the world's eye to the reality of poverty; Gissing, as good a man of his day as any, followed in their wake. If in after years he outgrew his pessimism, at best he attained a certain tranquillity of mind that enabled him to look at things from a remote coign of vantage, with a smile on his lips half of pity, half of scorn. In his very last novel, *Will Warburton* (1905), there is a passage clearly showing how to the end painful recollections of his penury continued to haunt him. Will, who has speculated away the fortunes of his mother and sister as well as his own, has opened a grocer's shop. His business does not flourish, so that he has to cut down remorselessly the usual luxuries of a cultured man. His lodgings cost him very little; but Mrs. Wick, whose profound suspiciousness was allied with imperfect honesty, now and then made paltry overcharges in her bill, and he was angry with himself for his want of courage to resist them. It meant only a shilling or two, but retail trade had taught him the importance of shillings. He had to remind himself that, if he was poor, his landlady was poorer still, and that in cheating him she did but follow the traditions of her class. To debate an excess of sixpence for paraffin, of ninepence for bacon, would have made him flush and grind his teeth for hours afterwards; but he noticed the effect upon himself of the new habit of niggardliness — how it disposed him to acerbity of temper. No matter how pure the motive, a man cannot devote his days to squeezing out pecuniary profits without some moral detriment."

This is Gissing all over, style as well as matter. It is the last expression of his lifelong resentment at the early misery and wretchedness of his life, spiced with a faint flavour of that grim and just a trifle too elaborate wit which in Gissing is passed off as humour. The last sentence of my quotation is especially significant, and I believe that we are not far from the truth in assuming that Gissing's moral system had been severely damaged by the squeezing out of profits out of his overtasked brain. If the man had not been so hopelessly pinched we might have had fewer novels of the *Demos* kind and more of the *Born in Exile* or *Whirlpool*. Perhaps it is only a supposition — we might have only had the autobiography, the book of travels, the historical novel of *Veranilda* and the study on Dickens, and perhaps the literary world would not have suffered so great a loss. But this is matter for conjecture and now that circumstances willed it otherwise it is but fair to do justice to the whole bulk of his works such as he left it to us.

After the publication of his critical study *Charles Dickens*, of which he corrected the proofs in a little town in Calabria, Gissing spent much of his time abroad. Only then he had enough leisure and calmness of mind to fulfil a vow of his youth, namely to write a romance of the time of Theodoric the Goth, entitled *Veranilda*, a brilliant example of his conscientious methods and his profound scholarship. It is almost certain that, again on account of

circumstances, a very fine scholar was lost in Gissing. His reading was extensive and not limited to English and the classics alone. At several periods of his life he displayed an astonishing zeal in amassing learning, whereas his one critical study together with the excellent abridgement of Forster's *Life of Dickens* show that he might have done brilliant work as a University Don. It is again the *Private Papers* that illustrate this trait. In Section xvii of *Spring* it says: "I had in me the making of a scholar. With leisure and tranquillity of mind, I should have amassed learning within the walls of a college, I should have lived so happily, so harmlessly, my imagination ever busy with the old world. In the introduction to his *History of France*, Michelet says: "J'ai passé à côté du monde, et j'ai pris l'histoire pour la vie." That, as I can see now, was my true ideal; through all my battlings and miseries I have always lived more in the past than in the present." Naturally, this scholarly inclination is reflected in his work. Every now and then in following the actions of his personages or in listening to their speech we recognise and admire the keenness of the author's intellect sooner than the depth of his feelings or the creative power of his sympathy. There is too much in Gissing of the "think it out before you write" system, too little of the "write because you cannot help it." Scholarliness is also evident from his ponderous style and his deliberate choice of dignified words. Time and again, especially in his first novels, he falls into the proper essay style and shows how well he might have done as an essayist pure and simple. On the other hand there is sometimes an unpardonable looseness of style and grammar indicating clearly enough how badly the man could write if the intellect was not working well. With respect to the scholarly inclination of the author himself it is worth while noticing that a great number of his heroes and heroines are, if not outspoken scholars, decidedly "given to books". It would seem that Gissing thought a bookish indulgence indispensable to heroic natures! Excluding *New Grub Street* which entirely treats of authors and would-be authors, and *The Private Papers*, which were supposed to be written by a man of letters, we have Rolfe in *The Whirlpool*, an amateur scholar and a bibliophile, who just like Ryecroft has a collection of "tombstones" — i. e. old editions of unmarketable standard works — and as a companion character the student Basil Morton; in *Demos*, Ada reads much and translates from the German; in *Thyrza* there is Mr. Newthorpe, an unsuccessful man of letters, his daughter, who reads Latin at an age when ordinary girls play tennis or golf, Mr. Egremont, who has a notion that the condition of the poor may be bettered by lecturing to them on English literature; in *Born in Exile* there is Peak, who, if he is anything at all, is something next door to a scholar, and even in *Will Warburton* there is a business man who is a voracious reader of literary books and hides them in his desk. Yet, if we understand Gissing well and are acquainted with his idiosyncrasies we wonder that he did not fall deeper into the error of bookishness. Admirable studies of quite different characters there are in his books, which do not at all smack of learning or bookish notions. We can best recognise its frequently detrimental effect in the dialogue. To write lifelike dialogue is perhaps the most difficult part of the author's craft. There must be "semblance of life" in it, and yet it should not be too common. It must be witty, but not forced. It must be the outcome and the continuation of the action. It must not be trivial, but it should never be affected. Here Gissing's gravity and aloofness misled him, and more often than not conversation at his hands becomes a drawn-out process of exchanging grammar book phrases.

At one time of his life Gissing seems to have been engrossed by the study of Schopenhauer, a thinker sure to make a proselyte of a man of so pessimistic a turn of mind as Gissing was. His growing sceptic dislike of matrimony, as well as his general hatred of children are no doubt traceable to the period of Schopenhauer's influence. Of the masters of his craft it was, besides Dickens, Meredith he admired highly and whom, to some extent, he imitated in *A Life's Morning*, which relates the loves between a young man of rank and fortune and the governess of his cousins. Yet how utterly unlike the Ferdinand and Miranda quality it all is, and how poor a copy! The poetical rapture that goes to the creation of so sweet a love-making was sadly wanting in Gissing!

If after this rapid sketch, which lays no claim to any degree of fulness, I should be called upon to cast an all-embracing glance over Gissing's work and try to give an estimate of it, I should have first of all to consider the epoch at which Gissing produced his novels, next the circumstances under which he wrote them, although, on the whole, I agree with the critic who thinks circumstances ought not to be taken into consideration when the value of literary work has to be settled for posterity. The bulk of Gissing's work covers the two last decades of the 19th century, beginning in 1880 with the publication of *Workers in the Dawn* and ending in 1901 with *Our Friend the Charlatan*. Six more publications bear the stamp of the new century and the new spirit, the spirit of repose and mitigated bitterness, three of which saw the light after their author's premature death at St. Jean de Luz, in December 1903. Looking at these facts it is surprising that Gissing's work should not be more deeply influenced by the literary tendencies of his day, that, on the whole, it should still bear so much affinity to the characteristic Victorian novel. Of decadence or fin-de-siècle sentiment there is very little; realism halts at the first steps; psychological analysis is still in its swaddling-clothes. The notions and methods of Zola and Turguenev on the one hand, and those of Meredith on the other have clearly been studied and assimilated: the outcome is a very poor likeness and certainly no improvement. Gissing's being bred in an atmosphere of Dickens worship, his lifelong admiration for and saturation with the master's work would seem to partly account for the fact. Another, perhaps casual, cause of his half-heartedness offers itself in his peculiarly pessimistic turn of mind. I cannot help thinking that Gissing's mind, racked as it was for a long time by the stress and strain of poverty, and steeped in all kinds of learned subjects, was rather slow in assimilating new truths, nor, in fact, ever conquered the prejudices of the past to make a free way for ideas of the present. Pessimists do not easily throw away old clothes: you never can tell how one day they may stand in need of them. It is a saddening sight to see a young man of Gissing's abilities strike an attitude of pitying contempt at the socialist movement: it shows that he was not ripe for it. That he could not do well enough in the novel of realistic lower-class life, he must have realised himself. Growing in prosperity and discovering his true self he struck into a more cultivated field, and reaped fuller harvest.

In this respect, then, Gissing failed. Yet where a contemporary of his, Samuel Butler, a man endowed with more energy and vitality than he, did not quite reach the heights, we do not wonder that Gissing, handicapped as he was, fell behind. "We must live of what is strong in ourselves" says the Dane J. P. Jacobsen, a saying which seems specially appropriate when speaking of Gissing. Love of the "profanum vulgus" was not strong enough in Gissing to make him write beautiful books about them. Strong in Gissing

was the love of quiet, harmless existence in some grassy nook of the South of England — his dear England — with one or two friends and a well-assorted library. Strong in Gissing was also his hatred of vulgarity, of the mean pursuit of material objects, of the shallow affectation of the would-be cultured. If we want to find to former well-eulogised and the latter skilfully exposed, we should go to the novels of Gissing, to those especially of the period after his ten years' apprenticeship.

To say of Gissing that he failed to achieve something worthy of the greatest names in English literature, would be nearer the truth. And yet we hesitate in awarding him a seat at the foot of the dais. For: who was greater than he at the time he was writing? To be sure there was Meredith, an older, a wiser man. But who else? Stevenson, Shorthouse, Butler are the names that suggest themselves for comparison. But were they novelists in the sense of Gissing, and did they catch the spirit of their day as nearly as Gissing did? I am afraid the answer is not in their favour.

It was a time of transition, of instability. Romance had not quite died out, realism not quite won the field. And the man who must write could not but fall between the two stools.

How circumstances influenced Gissing I have already pointed out. We may be sorry for the man that, for a time, he was so hard put to it. We may admire him for not having given out. But it does not add to nor detract from the value of his works such as they now lie before us. Our task it is to weigh them carefully and reverently. In the substance that will last a very long time I am sure we shall not find them wanting.

W. V. MAANEN.

Critical Contributions to English Syntax.

IV.

Repetition.

It is well-known that parts of a sentence are sometimes repeated, generally with *and* to combine them, for the sake of emphasis: *He said it again and again. It continued for months and months.*

Perhaps it is not so generally recognized that there are several kinds of repetition in English that are essentially of the same syntactical value. Closely related, indeed hardly different, is the repetition of the predicate in the cognate object: *Dick chanced to say his say in a very sharp telling sort of way.*

Emphasis is also the purpose of the repetition in what I have called the intensifying adjuncts, such as *a Catholic of the Catholics*. The same construction is found with superlatives: *the gayest of the gay*. And what has been called the comparative of graduation is really the same process: *The firing grew fainter and fainter.*

We may also compare constructions of the type of *the earth, earthy*.

Enrico was of the Germans, German. Lyall, *Knight Errant*, ch. 1.

The scenes or associations with which they connect themselves are of England, English. Ward, *Dickens*, ch. 4, p. 99.

The predicative verb or the essential part of the verbal predicate is also often repeated.

Scrooge went to bed again, and thought, and thought, and thought it over and over and over, and could make nothing of it. Dickens, *Christmas Carol*, II.

In his hands he turned and turned a piece of china. Galsworthy, *Man of Property*, ch. 1.

The more he knows and knows, or at any rate learns and learns — the more, in other words, he establishes his saturation... Henry James, *Times Lit. Suppl.*, 19/3, '14.

And a disturbing intermittent sense of a general responsibility increased and increased in her. Wells, *Wife of Sir I. Harman*, ch. 5, § 6, p. 110.

But all this time Mrs. Jerome Jarvis was talking, talking. Cotes, *Cinderella*, ch. 9, p. 107.

That week, I could do little more than dream and dream, and rove about. Blackmore, *Lorna Doone*, ch. 17, p. 108. (Everyman Ed.)

In all these cases repetition serves to emphasize. It has a different function in a case like the following: *There are photographs and photographs.*

It may finally be remarked that repetition is also a means of word-formation, generally with vowel- or consonant-alternation: *the pitter-patter of feet, clap-trap, nosy-posy* (in nursery-language), etc.

As it is the purpose of this note to draw attention to the character of repetition in English sentence-structure and word-formation, the constructions have only been hinted at by a few examples. Further illustration will be found in Poutsma's *Grammar* in various places, also in my *Handbook*.

V.

Predicative Nouns.

It is well-known that predicative nouns have several points of similarity with adjectives. Those who would like to see this proved will find all they want in Paul's *Prinzipien der Sprachgeschichte*, a book which is far too little known to students of English in our country, although no serious student of any indogermanic language can afford to ignore it.

It is the purpose of this note to examine the grammatical consequences of the adjectival character of predicative nouns in present-day English. One of the best-known of these consequences is the absence of the article before predicative class-nouns, whether nominal predicates, adjuncts to the object, or adjuncts with *as* and *for*. It is well-known that the article is absent in English when the noun expresses a title, post, etc. referring to one person only, and when two predicative nouns are contrasted (*Dumas as writer and as man*: *Handbook* § 422). It is evident that in these cases the adjectival character of the noun is predominant. It seems that in natural English there is a tendency to use the predicative noun without an article in other cases, as in Dutch (*Mijn broer is advocaat*). In Benson's novel of schoolboy life *David Blaize*, at least, I found the following conversation between two boys (p. 135 of the edition of Louis Conard):

"Yes, my pater's Archdeacon," said David.

"I wish mine was," said Maddox. But I've got some right here. I came down two days ago to stay with my uncle, who's Bishop."

But the author himself (on p. 62) says:

To begin with, his father was an Archdeacon.

Closely related is the use of the adverbs *enough* and *so* to qualify predicative nouns.

No one of the party was botanist enough to tell whether... Sweet, *Element.*, p. 96.

It might be observed that *enough* is used to qualify other than predicative nouns; that is so, but it may be noted that *enough* must follow

predicative nouns, whereas it may precede as well as follow other nouns (*We have light enough. We have enough light*). And an examination of the meaning of the sentences with *enough* and *so* will clearly show that the nouns are purely adjectival here.

In this connection we may remind the reader of the use of *no* before nouns to denote a bad specimen (*He is no soldier*). It is generally not stated in grammars that this use of *no* is limited to predicative nouns.

Sometimes both noun and adjective are possible without any difference. This explains what at first sight might be taken for a case of want of concord of number between subject and nominal predicate:

Undoubtedly the best dancers in the hotel, especially among the men, were American. *Times W.* 6/6, '13.

Compare also the following example of the singular.

Perhaps it is because he is American.... that Mr. Frederick McCormick has written so sympathetically and well of recent events in China. *Eng. Rev.*, June, 1913.

We also have a case of apparent want of concord in such a sentence as *All these roses are dwarf*. But in reality this case is identical with such a use of *church* in *his talk was and remained wholly church* (*Handbook* § 703), which is felt to be the result of the attributive use of these nouns. The adjectival use in these cases is not due to the predicative function of the words; they were adjectival before they came to be used predicatively.

Another consequence of the adjectival character of predicative nouns is that they are referred to by the neuter pronouns: *it, this, that*, and the relatives *which* and *that*; also by the adverb *so*.

VI.

Why cannot *whom* be used as an indirect object?

It is specially mentioned in grammars for all classes of students that the interrogative *whom* is only used as a direct object and in prepositional adjuncts. The question why this should be so may interest some readers; the answer is very simple.

Why do not we say *Whom did you give the money?* The answer is: For the same reason that we do not say *Him I gave the money. My father I gave the money*. Clearly, the common case of nouns and pronouns is used as an indirect object only if its place shows its function. Thus there is no objection to *I gave him the money. I gave my father the money*. But this order is impossible in the case of the interrogative and relative pronouns, for they must have front-position.

VII.

Numeratives.

To begin with I must explain what I mean by numeratives. Although I strongly object to new grammatical terms — they are generally a nuisance, or, at best, harmless — I have no hesitation in proposing the term *numeratives*. For it is not an attempt to introduce a new term to replace an old one, it supplies a term for a phenomenon in modern English that has no proper name at all.

What is meant by numeratives is soonest explained by an example: we have the numeratives *pair* and *piece* in *a pair of trousers, a piece of news, a piece of bad manners*.

It is worth noting that some numeratives when preceded by numerals take plural form (*several pieces of news, some bits of news*), whereas others take a singular (or neutral) form: *two pair of trousers, several head of oxen*.

It will be found that the numeratives that are related in meaning to the nouns of definite number (*dozen, gross, brace*) resemble these nouns in taking the neutral form where used attributively; the others take a plural form although they are certainly attributive adjuncts to the following nouns as well as the numeratives *pair* and *head*.

E. KRUISINGA.

Notes and News.

English Association in Holland. The Association was definitively constituted at the Committee meeting held at Utrecht on May 30th.

The following points from the statutes and rules deserve notice:

Membership. The Association consists of branch members (those who have joined a local branch) and general members (all others.) Members of the *Vereniging van Leraren in Levende Talen* who join any one local branch, pay an annual fee of at most f 3.— as long as the *Vereniging* grants the Association a yearly subsidy of at least f 50.—. The subscription fee for other branch members is fixed by the branches themselves. The fee for general members is f 1.— per annum, payable to the Association treasurer; for members of the *Vereniging* it is *nil*, subject to the above condition.

Donors to local branches are considered as ordinary members for Association purposes. The Amsterdam branch can only grant membership to registered students at the University; its other associates are termed *donors*, but this distinction is only valid in University questions.

General members have no admittance to meetings and lectures, but may avail themselves of the enquiry agency by applying to the Association Secretary, Miss J. M. Kraft, Leidscheweg 5, Utrecht.

Local branches. The Association has local branches in:

Amsterdam: Secretary Mr. J. Blad, Kleine Houtstraat 105, *Haarlem*.

Groningen: Secretary Mr. F. A. v. d. Linden v. Sprankhuizen, Westerhavenstraat 2^{1a}.

Haarlem: Secretary Mr. P. W. Pereboom, Duvenvoordestraat.

The Hague: Secretary Miss E. Swagerman, Prinsegracht 97.

Rotterdam: Secretary Miss G. Buskop, Crooswijkschesingel 33.

Utrecht: Secretary Miss A. A. Klaar, Voorstraat 36.

The address of the secretary of the *Vereniging van Leraren in Levende Talen* is Dr. J. Ruinen, Eikenlaan 4a, Bussum.

Applications for branch membership should be made to the local secretaries; those for general membership to the Association secretary. Members of the *Vereniging* need not make special application for general membership; applications for branch membership as before.

Enquiry Agency. Information will be given gratis to all members wanting suitable opportunities for residence in England. Precise requirements should be stated and a stamped addressed envelope enclosed in all letters of enquiry. Members are requested to report to the secretary on addresses thus obtained soon after their return from England, and to send in particulars of any other families or boarding-houses that they can personally recommend.

Enquiries are likewise invited about holiday and other courses for Dutch students in England, and about opportunities for study in England generally. Whenever no data should be available, the necessary steps will be taken to obtain them.

Lectures. A number of lectures by English lecturers will be given at the local branches during the next autumn and winter. Negotiations for this purpose are in progress, and results will be notified to the branches and published in this journal.

B-Examination. The Committee has unanimously decided to express adhesion to the energetic action undertaken by Mr. T. J. C. Gerritsen, The Hague, for obtaining a division of the B-examination into two independent parts, as specified in the February number of this journal. The Association has refunded a third part of the expenses incurred by Mr. Gerritsen, who has forwarded the letter of adhesion to the *Onderwijsraad*. (See also page 126.)

English Studies: Editorial. Needless to say, we warmly recommend all our Dutch readers to join the *Association*, either as branch members or as general members. It is a gathering-up of the forces of three bodies: the *English Clubs* (now: local branches), the *Vereniging van Leraren in L. T.* and *English Studies*, which have been dovetailed for the common purpose. Representatives of the three are on the Committee that governs the Association. We would especially advise those of our readers who are teachers, i.e. who hold at least one M. O.-certificate in any modern language, to join the *Vereniging*. Financially, it may even be to their advantage: some branches charge a higher fee than f 5.—, whereas members of the *Vereniging* never pay more than f 3.— (Association membership) + f 2.— (*Vereniging* membership). The English section of the *Vereniging* is already by far the most numerous, and the teaching of modern languages cannot but receive a stimulus from a vigorous and active masters' association.

To avoid mistakes, it should perhaps be pointed out that subscription to *English Studies* does *not* constitute Association membership.

Vereniging van Leraren in Levende Talen. The annual meeting was held at Utrecht on May 25th. Mr. K. R. Gallas spoke on the division of the B-examination. It was decided to support Mr. Gerritsen's action by means of an address to the *Onderwijsraad*.

Dr. E. Kruisinga discussed the question of travelling stipends and leave of absence during term time for modern language teachers. The Committee are taking steps to lay this matter before the Minister of Education.

A proposal to allow the English section to join the *English Association in Holland* and to grant the *Association* a provisional subsidy of f 50.— for one year, was unanimously carried.

Mr. W. van Doorn was elected chairman of the English section; Miss C. R. Meibergen, Mr. W. van Doorn and Dr. E. Kruisinga were appointed to represent the section on the Committee of the *English Association in Holland*.

The Anglia Bookclub. The *Anglia* bookclub at Utrecht continues to add to its already extensive collection of works on English language, literature, history, economics, etc. The latest supplement to the catalogue includes several French and German works on Shakespeare, Brotanek's series of reprints of early modern English grammars, six of Joseph Conrad's novels, and the collected works of William Morris and Swinburne, which are a gift by John Galsworthy. Further, to select some items at random, a complete

edition of De Quincey; Brandl's fine collection of medieval and 16th century plays *Quellen des weltlichen Dramas in England vor Shakespeare*; Clarendon's *History of the Rebellion*; materials towards the study of Burns, Shelley, Byron. *Anglia* is in a fair way to supersede other English libraries in Holland as far as its members are concerned. At all events, it is already an extremely valuable supplement to most of them, and its membership will often save students much of the delay arising from indispensable books being lent out by their University library.

The annual subscription is f 5.—. Intending members should apply to Mr. H. J. Makkink, 19 Frederik Hendrikstraat, Utrecht.

M. O. Translation 1920.

Op een der bovenverdiepingen van het hoge huis aan den overkant woonde lang geleden een dame van middelbaren leeftijd, die nooit bezoek kreeg en dus geen verwanten of kennissen scheen te hebben. Verreweg het grootste gedeelte van den dag bracht zij door in haar kamer. Als ik de andere bewoners van het huis naar haar vroeg, dan was het antwoord, dat zij met niemand omging, en, daar ook geen mijner vrienden iets omtrent haar wist, bleef mijn nieuwsgierigheid onbevredigd.

Hoe dikwijls heb ik haar niet onbemerkt gadegeslagen, als zij, met hare nog altijd bekoorlijke gestalte, in haar grijze kleed en met de sneeuw witte muts op het netjes gescheiden haar, aan het venster de krant zat te lezen of met haar breiwerk bezig was. En zelden deed ik dat zonder dat ik medelijden met de eenzame in mij voelde opkomen.

Op zekeren avond in het midden van den zomer was ik naar het kerkhof gegaan om een krans op het graf van een vriendin te leggen. Het was er rustig en stil. Geen levend wezen was er te zien. 's Morgens had het geonweerd en de lucht was heerlijk frisch. Overal stonden rozen in vollen bloei en spreidden haar liefelijke geuren in het rond. Ik zette mij neer op een bank en begon te mijmeren over de genietingen van het leven en de verschikkingen van den dood. Welk een tegenstelling!

En onwillekeurig begon ik te denken aan mijn buurvrouw, wier leven treurig, althans eentonig scheen te wezen. Ik werd in mijn oyerdenkingen gestoord door het geluid van voetstappen. Omkijkende, zag ik haar, aan wie ik juist zat te denken, verdwijnen achter het geboomte. Daar ik hoopte nu gelegenheid te hebben met haar in aanraking te komen, volgde ik voorzichtig in de richting, die zij had ingeslagen. Weldra zag ik haar onbeveeglijk geknield voor een geheel met klimop begroeid graf. Ik verborg mij achter den stam van een beuk, totdat zij opstond en heenging, de oogen op den grond gevestigd.

Toen zij weg was, ging ik naar het graf, en voorover buigende, las ik op den steen den naam van een jong gestorven officier. Bij het heengaan trapte ik op iets hards, dat ik opraapte. Het was een oud, versleten, in leder gebonden boekje. Ik opende het, en las in bijna onleesbare vergulde letters denzelfden naam, dien ik op den steen had gevonden. Hieruit maakte ik op, dat mijn buurvrouw het verloren moest hebben. In gedachten verdiept, keerde ik huiswaarts.

Wat zou ik met het boekje doen? Het inpakken en het haar zenden, of het haar zelf brengen? De keus was niet moeilijk. Ik nam de kans waar om kennis met haar te maken, en heb dat nooit betreurd.

On one of the upper floors of the high house over the way there lived long ago a middle-aged lady whom nobody ever came to see, so that she seemed to have no relations or friends. By far the greater part of the day she spent in her room. When(ever) I asked the other inhabitants of the house about her, the answer was that she did not associate with anybody, and as none of my friends knew anything about her either, my curiosity was not gratified.

How often I watched her unobserved, when with her still charming figure, in her grey dress and with the snow-white cap on her neatly parted hair, she sat at the window reading her paper or occupied with her knitting. And I seldom did so without feeling pity for the lonely woman rise within me.

One evening in the middle of the summer I had gone to the churchyard to lay a wreath on the grave of a friend. It was peaceful and quiet there. Not a living creature was to be seen. In the morning there had been a thunderstorm, and the air was delightfully fresh. Everywhere there were roses in full bloom which spread about their lovely scent. I sat down on a seat and began to muse on the pleasures of life and the terrors of death. What a contrast!

And involuntarily I began to think of my neighbour, whose life seemed to be sad, at all events monotonous. I was disturbed in my meditations by the sound of footsteps. Turning my head I saw the person I had just been thinking of, disappear behind the trees. As I hoped to have an opportunity now of getting into contact with her, I cautiously followed in the direction which she had taken. Presently I saw her kneeling, motionless, before a grave entirely overgrown with ivy. I hid myself behind the trunk of a beech, till she got up and went away, her eyes fixed on the ground.

When she was gone I went to the grave, and bending forward I read on the stone the name of an officer who had died young. On going away I trod upon something hard, which I picked up. It was an old, worn, leather-bound little book. I opened it, and read in almost illegible letters the very name I had found on the stone. From this I inferred that my neighbour must have lost it. Absorbed in thought I went home.

What should I do with the book? Wrap it up and send it her, or take it to her myself? The choice was not difficult. I took the opportunity of making her acquaintance and have never regretted it.

Translation.

1. In London second-hand-bookshops are more plentiful than new bookshops; and they are mostly dark places, where the proprietor rarely seems to wish to part with his dusty stock-in-trade, but sits apart in a dusky recess abstractedly annotating a catalogue. 2. He is the only tradesman who appears not to want to sell his goods. 3. If you happen to come to terms with him, he will, as likely as not, heave a deep sigh as he turns to search for a sheet of brown paper to enwrap your treasure. 4. These old bookshops are generally found on busy thoroughfares, as if by intent to entrap the unwary and impecunious scholar on his way home.

5. But while poor students have a weakness for second-hand literature, the big circulating libraries, on the other hand, are the great weakness of the ladies. 6. Ladies appear but seldom to buy books, they always hire. 7. A morning spent at Mudie's is instructive as to the methods pursued by

them in the search for light literature. 8. The library counters exhibit a double or treble row of women, all waiting for their turn. 9. Several have brought lapdogs, which they hold by a lead, the dear little animals being meanwhile engaged in entangling themselves round the legs of the customers.

10. "Have you some nice, new, good novels?" asks a mother with a bevy of half-grown-up daughters behind her, just out of the schoolroom. 11. "Something, you know, that is quit fit for young girls." 12. "We have a fine novel by Miss Yonge", the young man suggests; "or Maeterlinck's *Life of the Bees*, just out...."

13. "Oh, Maeterlinck is so very Maeterlincky, you know. 14. And do you think he is always quite safe?" 15. "I assure you, madam, you will find him so in this book," urges the young man. 16. "Well, bees are, of course, an interesting subject, but I myself prefer the lives of celebrated men. 17. The life of Lloyd George, for instance? 18. Oh, it is not written yet, is it? 19. What a bore! 20. And Miss Yonge.... no, thank you, she's so very Early-Victorian."

21. The young man, seeing that it is to be a long business, gives up the problem for the moment, and moves to another customer.

22. Now it is the turn of a little old lady. 23. "I want something nice, and not too clever," she murmurs, "something I can knit over, after breakfast. 24. How would this do?" 25. She picks up a book, *Sir Richard Calmady*. 26. "I think I should like that, if it is just like *Sir George Tressady*." "No, madam, not at all the sort of thing for you," the young man hastens to say. "Better leave it to me. 27. Try *this*, Edna Lyall's latest: *In Spite of All*. 28. This (confidentially) is an author we always recommend."

29. What vast knowledge of human nature these young men at the libraries must possess! 30. They seem to act the part of literary adviser to the feminine public. 31. They know their types well, too, they seldom mistake. 32. They may almost be said to rule over a large proportion of human opinion.

Observations. 1. *There are far more secondhand bookshops than new ones.* The propword *one* is often absent when a contrast is expressed. See Kruisinga's *Accidence & Syntax*, § 546; Poutsma, II, p. 1289. — *In London are far more second-hand-bookshops....* See E. S. no. 6, p. 185, Obs. 21. — *His dusty supply (store).* *Supply* is the quantity or amount to be supplied. The difference between *store* and *stock* is that the former term is especially applied to raw materials (as opposed to *stock* = finished articles). In non-commercial use the plural *stores* often has the meaning of "necessaries stored up and used for military, or naval purposes". (e. g. a ship's stores.) — *Absorbed (withdrawn) in thought.* —

2. *Who does not appear to want to sell his goods* is correct. See the section on group-verbs in Kruisinga's *Accidence and Syntax*, § 73. — *Wares* are usually manufactured articles, goods wrought into suitable forms by an industrial process (esp. pottery of any kind): Delf(t) ware, earthenware, hollow-ware, glass ware. The Jew pointed to his cheap *wares*, a collection of cheap finery, not more than a small mule could carry (Vachell, *John Charity*, Ch. VIII). —

3. *About the price* is redundant after *to come to terms*. — *A heavy sigh.* — We may *seek a sheet of paper* or *seek for*. Some verbs can either take a preposition or do without it, but in most of such instances the prepositions are redundant: to attend (to) a patient, back (up) a friend, draft (out) a document, enjoin (upon) a person, follow (after) a guide, know (of) a suitable person, treat (of) a subject. — *To look up a sheet* is impossible, it

would mean: to consult a sheet! A book is not *packed* but *wrapped* in paper. We *pack* our trunks; the damage was due to bad packing. —

4. *These shops are most found.* *Most*, in the sense of *mostly*, *most often*, is obsolete (*N.E.D.*) *The unsuspecting scholar (student).* *Harmless* is wrong (= inoffensive). *Artless* could not be said in this case. — *Undergraduate* = *student*. — *Make the poor student fall into a trap* is clumsy. —

5. *Weak point, weak side* = *zwakke zijde*: Our weak points? The tremendous growth of snobbery, the debilitating effects of society, with its silly standards of "tone", of "honour". (*The World's Work*, Dec. 1903, p. 77.) *Weak spot* = flaw. The weak spot in a theory. — *Public libraries* are distinct from *lending libraries* or *circulating libraries*. The establishment of public libraries free and open to all ratepayers, by municipalities out of funds provided by the rates (= local taxes), was first authorized by the Public Libraries Act 1850. Public libraries generally contain a reference library, to which free access is given but from which no books are lent, a newspaper and magazine room, and a lending library, from which ratepayers may borrow books. —

6. *Loan* is quite wrong; it is used (esp. in U.S.) as a synonym of *lend*. The latter word would be inappropriate, of course. Could you *loan* (= *lend*) me your book? —

7. *Learn and know the method.* This is evidently on the pattern of: Try and help him; come and see me; go and find some. However, the idiom is restricted (in current English) to the verbs *come*, *go*, *send* and *try* (*N.E.D.* on *And* 10). —

8. *Triple (treble; not treple!) row.* — *Line*: There came tramping along a line of boys and girls crying [*rist*] (Hall Caine, *The Christian*). *A triple row of ladies was standing*: The predicate applies to the objects taken individually, therefore the verb should be plural. —

9. *Hold by a strap.* *Strap* should be replaced by *leash* or *lead*. *Lapdogs fastened with a cord* makes nonsense. *Dogs held on a line*: *Line* in the sense of *cord* is only used in nautical terms or short for "clothes-line". In early modern English the word is found in the sense of *cord*: And by her in a line a milkwhite lamb she lad (Spenser, *Faerie Queene*, I, 1). — *The animals are coiling themselves round the legs of the customers*: could only be said of snakes. — He suffered the plumed helmet to be pushed over his nose and the sabre-tache to be entangled with his legs (Compton Mackenzie, *Sinister Street*, I, p. 19). Mr. Winkle got himself mysteriously entangled with his gun (*Pickwick*, Ch. XIX). *The animals are busy to get entangled.* *Busy* is followed by a Gerund, sometimes preceded by *in*. Moreover the animals cannot be said to be *busy*! —

10. *Bevy* is the proper term for a company of ladies or girls: His eyes rested on a *bevy* of girls (*Strand Mag.*, Feb. 1903). A *bevy* of charming girls (*Idem*, Nov. 1902). —

11. Suitable for (to). The limited number of texts suitable for beginners (*H. Sweet*). —

12. *A fine novel of Miss Yonge's.* The post genitive is not invariably used (Kruisinga, *Accidence and Syntax*, § 352). Some ballad of Schumann (Hall Caine, *Christian*, II, XVIII). —

13. *Oh and O*: When used in addressing persons or things the vocative *O* is printed with a capital and without any point following it. But when not used in the vocative the spelling should be *Oh*, and separated from what follows by a punctuation mark (*H. Hart, Rules for Compositors*, p. 40).

14. *And do you consider him always quite safe?* —

15. *Insist-Persist-Urge*. *Insist* implies some alleged right, as authority or claim; *Persist* may be from obstinacy alone, and either with or against rights. We *insist* as against others; we *persist* in what exclusively relates to ourselves: He persisted in that course; He insisted on his friend's adopting it. (C. J. Smith). *To urge* is to present in an urgent manner: to urge an argument (Webster). When his mother *urged* him to break off the engagement (Cholmondeley, *Moth and Rust*). Canadian manufacturers have *urged* the Government to appoint a permanent Commission to make a scientific investigation of the tariff (= er bij de regeering op aangedrongen). (*Times Weekly Edition*, Dec. 1919). "Hush, mother", *urged* the daughters (*Prisoner of Zenda*, edited by van Rennes, p. 12). —

16. *Now bees are an interesting subject* = Nu zijn bijen een interessant onderwerp. This *now* (with the temporal sense weakened) is used to introduce an important or noteworthy point in an argument or proof, or in a series of statements (*N.E.D.*): Now travel, and foreign travel more particularly, restores to us in a great degree what we have lost (Rogers It., *For. Trav.*) [Quoted by Mätzner.] —

19. Another translation is *Oh, bother*, which expression is much used by ladies, according to H. C. Wyld (*Growth of English*, p. 68). "What a bore", said Pat, "I hate wet days always, but wet days at the seaside are a sin". (Stead, *Jolly Family*, 36). —

20. We say *Thank you* when accepting, *No, thank you*, when declining an offer. Yet we find: There is the luncheon gong. "Thank you", she said ungraciously, "I am not feeling very hungry". (*Fortnightly Review*, Oct. 1898). *Too old fashioned*. —

21. *The old lady will be long about it* (*Will be a long time about it*). *Will be a long time* = zal lang uitblijven. They dug up enough sand-worms to catch all the fish in the harbour. But they had been so long about it, that the tide was out, and they stuck in the mud. (W. Stead, *Jolly Family*, 41.) Haven't you finished writing that letter? You are a long time about it (*Sweet, Elementarbuch*). "You've been a long time", said Ralph when Newman returned (*Nicholas Nickleby*, Ch. I, 1). —

22. *Old little lady*. The words *old*, *young*, *little* are often placed after other adjectives, as they form one idea with the following adjective: a mild, meek, calm, little man. When the adj. *little* and *old* come together *little* is generally placed before *old*: a little old man (Jespersen, *Syntax*, 15.152. There is a reference to *Eng. Studien*, 41.310.) —

23. *Not too high*. *High*, in the sense of *difficult to understand* is found only in some collocations. *N.E.D.* i.v. *High* 6 c. —

24. *Would this be in my line* = suited to my capacity or taste. (*N.E.D.*) Her jokes aren't in my line (Kipling, *Departm. Ditties*.) —

26. *Allow me*. —

29. *What a vast knowledge*. After the exclamatory *what* the indefinite article is not used before abstract names, except in some expressions e.g. *What a pity*, *what a shame*. —

30. *Councillor* = raadsh eer. or raadslid. *Literary counsellor*: probably non-existent. He is *reader* to a great firm of publishers (*Strand Magazine*, Sept. 1912). The *literary adviser* used to be a somewhat mysterious person who read all the MSS. received, and supplied reports as to their literary qualities and the likelihood of their success. This old-fashioned type of adviser is disappearing. (Harmsworth, *Self Educator*, p. 6780). —

32. "But", she argued, *it is in your hands*, really. You could telephone now. (*Strand Mag.*, March 1911, 358). —

Good translations were received from C. C. H., Amsterdam; J. M. W., Amsterdam; H. W. S., Rotterdam; G. J. K., Heerenveen; Th. de G., Leeuwarden.

1. Toen Don Sebastiaan, na de begrafenis van zijn vrouw, zich uit de Kathedraal huiswaarts begaf, zag niemand een spoor van aandoening op zijn gelaat en met de hem eigen statige hoffelijkheid boog hij in het voorbijgaan voor zijn vrienden. 2. Stroef en kort, zooals gewoonlijk, gaf hij bevel, dat niemand hem zou storen en ging naar de kamer van Doña Sodina; hij knielde op het bidbankje, dat zij zooveel jaren lang dagelijks had gebruikt en vestigde zijn oogen op het kruisbeeld, dat erboven aan de muur hing. 3. De dag ging voorbij en de nacht en nog verroerde Don Sebastiaan zich niet, geen gedachte of aandoening kwam in hem op; hoewel levend was hij gelijk de dooden, die toeven aan de uiterste grenzen der hel, zonder een enkele hoop op de toekomst, afgestompt door de wanhoop, die tot in alle eeuwigheid zal voortduren. 4. Maar toen de vrouw, die hem in zijn kindsheid verpleegd had, door liefde gedreven, zijn bevel overtrad en binnenkwam, om hem voedsel te brengen, zag zij geen traan in zijn oog, geen teeken, dat hij gewend had. 5. „Gij hebt gelijk!” zeide hij, moeilijk uit zijn geknielde houding opstaand. „Geef mij eten.”

6. Terwijl hij het voedsel lusteloos aannam, liet hij zich in een stoel vallen en zag naar het bed, waarop nog onlangs het lijk van Doña Sodina gerust had; de barmhartige natuur schonk hem verlichting van zijn smart en hij viel moe in slaap.

7. Toen hij wakker werd, was de nacht ver gevorderd; stilte heerschte in het huis en in de stad, rondom was duisternis en van het ivoren kruisbeeld straalde een flauwe lichtglans uit. 8. Buiten de deur lag een page te slapen; hij wekte hem en gebod hem licht te brengen. 9. In zijn droefheid begon Don Sebastiaan de dingen te beschouwen, die zijn vrouw lief had gehad; hij betastte haar rozenkrans en sloeg de bladen om van het half dozijn stichtelijke boeken, die haar bibliotheek uitmaakten; hij bezag de juweelen, welke hij aan haar boezem had zien glinsteren, het brokaat, de rijke zijden stoffen, het goud- en zilverlaken, dat zij zoo gaarne gedragen had. 10. En ten laatste vond hij een oud brevier, dat zij, naar hij dacht, verloren had — wat zou ze verheugd zijn geweest het weer te vinden, ze had er zoo lang om getreurd! 11. De bladen waren beschimmeld, doordat ze zoo lang verborgen hadden gelegen en slechts flauw kon men het parfum ruiken, dat Doña Sodina over haar boeken strooide. 12. Lusteloos de bladen omslaande, zag hij krabbelig schrift; hij ging er mee naar het licht. 13. Het handschrift was van Pablo, zijn broeder. Don Sebastiaan keek er lang naar. 14. Waarom moest zijn broer zulke woorden in Doña Sodina's brevier schrijven? 15. Hij sloeg de bladzijden om en zijn oog viel op het handschrift van zijn vrouw en de woorden waren dezelfde, alsof zij haar tot zulke vreugde waren geweest, dat zij ze zelf neer moest schrijven. 16. Het brevier ontviel aan Don Sebastiaan's hand....

17. De kaars, die in de tocht flikkerde, wierp een spookachtig licht op Don Sebastiaan's gelaat, doch toonde er geen verandering op. 18. Hij zat te staren naar het brevier, dat gevallen was. Eindelijk streek hij zich met de hand over het voorhoofd.

19. „En toch,” fluisterde hij, „hield ik veel van haar.”

Translations of the above text should be sent to P. J. H. O. Schut, Diergaardelaan 54a, Rotterdam, before September 1.

Notes on Modern English Books.

VII.

THE EIGHTEEN NINETIES.

In this important book ¹⁾ Mr. Holbrook Jackson, who has rapidly gained a well deserved reputation as critic and essayist, undertakes the task to describe the literary life of the last years of the 19th century and to indicate the essential differences between this period and the decades immediately preceding.

¹⁾ *The Eighteen Nineties* by HOLBROOK JACKSON. Grant Richards, 1913. 12/6 net.

Such a serious effort at giving a systematic survey of the end of the preceding century lays claim to the attention not only of those who study the period for its own sake, but also of all who believe in the future of English literature. For though the spiritual life and aspirations of the nineties must for the most part be looked upon as the last decadent flourishing of a period from which we are now definitely separated, yet some germs can be detected in this interesting decade that have withstood the storm of the great war and now show signs of promising development.

The task was by no means an easy one. The literature of the decade does not present a strong uniform stream with a clearly visible main direction, but rather an intricacy of currents and cross-currents, of restless eddies and sudden cataracts. It shows all the characteristics of a period of transition. Some writers remain faithful to the old overworked formulae and traditions, others, conscious of a decadence of the Victorian ideals, are feverishly seeking for a new art, which spasmodic efforts lead to all sorts of excesses and to some achievement, others again try to revive old pre-Victorian sentiments and ideas. Decadence and renaissance occur side by side and can often be discovered in the work of one single author. To disentangle such a variety of threads, to distinguish between what is of permanent value and what is merely transient, to indicate the real meaning of the period in connection with the possibilities of the future requires not only sound literary judgment but a considerable amount of reading and erudition.

Mr. Jackson's work shows signs of much preliminary study and an intimate knowledge not only of the literary, but also of the social and political conditions prevailing during the period. Nor does the author content himself with a consideration of the literature of his own country, but he repeatedly refers to kindred phenomena in the literature of France, because — as so often before — from this country "the chief influence came" — "so that partially for this reason the English decadents always remained spiritual foreigners in our midst.... They were not a product of England, but of cosmopolitan London."

Lastly the author pays great attention to the painters and draughtsmen, a feature only too rare in our literary histories and here of special importance, both because some of the most original writers were at the same time talented artists and because in this decade the development of literature runs very nearly parallel to that of art.

The beginning of the book is devoted to a general survey and characterisation of the late-Victorian period, more especially of the last decade of the 19th century. Many names are mentioned but they are always accompanied by explanatory notices and often by very original observations and as each individual author or artist is only considered in connection with the main movements, the various discussions do not disturb the unity necessary to a clear survey of the whole period. Very interesting passages are, among many others, those on Walter Pater, whose *Renaissance* contained the famous *Conclusion*, which owing to a misapprehension of its precise meaning "became the essential gospel of the Aesthetic Movement of the Seventies and Eighties;" on G. K. Huysmans, whose strange book *A Rebours*, "the apotheosis of the fin-de-siècle spirit" had such a great influence in England, on Oscar Wilde and Aubrey Beardsley, on Robert Blatchford, the clever and enthusiastic socialist pleader, on the *Yellow Book* and the *Savoy*, the two short-lived, but very important and characteristic periodicals, contributed to by many of the greatest artists and writers of the day.

A few quotations may show some of the general conclusions to which the author comes in this part of his book —

"The central characteristic" (of the period) was "a widespread concern for the correct, that is the most effective, the most powerful, the most righteous mode of living An epoch of experiment with some achievement and some remorse It was the old battle between heterodoxy and orthodoxy, materialism and mysticism, Christianity and Paganism, but fought from a great variety of positions."

"The chief characteristics (of the nineties), although dovetailed into the preceding decades, may be indicated roughly under three heads. These were the so-called Decadence; the introduction of a sense of fact into literature and art and the development of a transcendental view of Social Life."

"The decadent movement in English art was the final outcome of the romantic movement which began near the dawn of the 19th century."

"The chief characteristics of the Decadence were: Perversity, Artificiality, Egoism and Curiosity."

"Decadent art periods often coincide with waves of imperial patriotism."

"The decadence was a form of soul-sickness and the only cure for the disease was mysticism."

"If catholicism did not claim them (the artists and men of letters) some other form of mysticism did."

"In the main the most novel literary accessory of the Nineties was surprise, in the form of paradox."

The most prominent poets of the period are treated more in detail; among these Francis Thompson, the pious Roman Catholic poet and John Davidson, the quaint, unhappy, many-sided freethinker, writer of poems, plays, novels, protracts and "Testaments", receive most attention. The articles on these two antagonistic authors, containing an account of their strange careers and a characterisation of their work, form extremely interesting reading.

Less good on the whole seemed to us the part devoted to the critics and the dramatists, but then follows a valuable and instructive discussion of the New Fiction. Among the great number of novels published in the decade, there are many of unusual merit and several that have proved of great importance in connection with the later development of fiction. It may safely be said that, interesting though the poetry and essay-writing of the period may be, its fiction reached on the whole a much higher standard. The novelists, says Mr. Holbrook Jackson, 'all represent more than ordinary ability within their own spheres', whereas in the art of the short story 'a mastery was achieved hitherto unknown in this country'.

It was a good plan not to treat the diversified and heterogeneous fiction of this period purely chronologically, but to try and reduce the chaos to some order by dividing the novelists into groups according to the character of their work. It seems strange, though, that one of these groups should be called: 'Women Novelists', as if the mere fact of an author being a woman should be sufficient to place her in a class apart. Among the 'realists' — 'the realist movement spread among novelists with great rapidity' — due attention is paid to Grant Allen, to Richard Whiteing, whose powerful *Nr. 5 John Street* is still too much neglected, and to Somerset Maugham, besides of course to the great masters George Moore and Thomas Hardy. Another group unites the writers of 'comedy-fiction', in which department H. G. Wells's delightful *Wheels of Chance* may be cited as a supreme example. Then follow the writers of dialect, as: Zangwill, Morrison, Barry

Pain, Pett Ridge. A large group is formed by the 'romantic' novelists, as Kipling, Wells, R. L. Stevenson, Joseph Conrad, Quiller-Couch, Conan Doyle and many more; typical of the period is especially George du Maurier's interesting *Trilby* (1895). The last two groups are called: 'Romance of Childhood' (Lewis Carroll, R. L. Stevenson, Kenneth Grahame) and 'Humorists' (Jerome, Jacobs, Pett Ridge, Barry Pain etc.).

This enumeration once more testifies to the astonishing range and variety of the literature of the nineties. By his clear and suggestive treatment of this difficult period Mr. Holbrook Jackson has rendered a great service to the student of modern English literature and art.

Some very good illustrations — reproductions of work by Aubrey Beardsley etc. — enhance the value of this scholarly and very charming book.

A. G. v. K.

Reviews.

A History of Everyday Things in England; written and illustrated by MARJORIE and C. H. B. QUENNELL. (B. T. Batsford Ltd., London. Large 8vo; cloth in one vol. 16/6, or in two vols. 8/6 each).

The object of this interesting book is to place before its readers a picture of the life of the English people from the Conquest to the end of the 18th century. Let it be stated at the very outset that the authors have executed their task with signal success. They have produced a book that has deservedly met with a most favourable reception in England, and I consider it a privilege to introduce it to students of English in Holland. They will find it a mine of information, and, moreover, it will give them many opportunities to extend their vocabulary.

Although this *History of Everyday Things* was "written for boys and girls of public school age", it cannot fail to interest a much larger circle of readers than it was meant primarily to appeal to, both on account of the subject matter itself, and the way it is presented.

Owing to the number and variety of subjects dealt with, the writing of the text and the preparation of the drawings must have required a formidable amount of preliminary study.

The arrangement of the book is eminently practical and methodical. It is divided into seven chapters, each treating of one century — from the twelfth to the eighteenth — while in all the chapters the various topics, as costume, ships, castles and houses, furniture, etc. are discussed, as far as possible, in the same order. Consequently, by reading the beginning of each chapter successively one might trace the development of the various forms of costume from about 1100 till 1800; in the same way one might study the history of the English house from the Norman Castle and manor to the town and the country house of the Georgian period, or in fact any one of the numerous "everyday things" that went to make English life what it was in days gone by. The beautiful illustrations — reproductions of pen-and-ink drawings and a few full-page colour plates — are what pictures in a book should be; they not merely supplement the letterpress, but visualize what the text is intended to convey to the reader.

Throughout the whole work the authors make a point of impressing upon their readers that everything in the everyday life of a people is constantly passing through a process of development. They show that the style of architecture prevalent in any century, the fashion in dress, the construction

and the rigging of ships, etc. were modifications of, and mostly improvements upon what preceded.

Every part of the book is interesting, though some sections, especially those in which details of architecture, as the construction of arches and roofs, are explained, must be pretty stiff reading for an average boy of say 14 or 15. On the other hand, there are many passages that excel through lucidity and vividness of style, and graphic representations, as for instance the description of a Norman Castle, and of a siege in the 13th century, those of monasteries and the life of the monks, of water mills, etc. — The style is in accordance with the age and the intellectual development of the readers for whom the book is intended primarily. There are no long and involved sentences; the language is simple and chatty, in short, exactly what appeals to the English schoolboy. When reading the book, I could not help saying to myself over and over again: "Now just imagine a German trying to write a book like this". In this connection it may be remarked that the frequent use of *the same* in the sense of *it, they, them* is rather peculiar; it seems a little out of place in ordinary everyday English. A few further remarks may perhaps prove useful to the authors in the preparation of a new edition, which no doubt will soon be called for.

Vol I, p. 2. The statement that the Anglo-Saxons "thought very little about Art or Literature". is hardly correct, as far as literature is concerned. — p. 25. The invasion of Britain began before the landing of Hengist and Horsa; see Hoops, *Reallexikon*, p. 88, §§ 5, 7. — The Danes did not come in the beginning of the ninth, but at the end of the eighth century; see the entry referring to the year 787 in the *Anglo-Saxon Chronicle*. — p. 109 (quotation from Chaucer). A *haubergeoun* was not a breast plate, but a short, sleeveless coat of mail, the word is a diminutive formed from the Old High German *halsberg* (Eng. hauberk) = 'neck protector'. — p. 168. The *Dream* quoted here is not a Chaucerian poem at all, but a 15th century romance, first foisted off upon the English reading public by Speght in his first edition of Chaucer's works, 1598. — 196 (middle). The word 'sometimes' should be replaced by 'subsequently', or 'later on'. — Vol. II, p. 13. Luther, born in 1483, was 34 (not 35) in 1517. In the last sentence but one on this page a word has dropped out. — p. 33. *bequeve* (twice) for 'bequethe' is no doubt owing to the transcriber of the original will not recognizing the 16th and early 17th century symbol for *th*; in fact this symbol looks very much like a *v*. — p. 136. What is said here about *The Lord of Misrule* is incorrect. The Lord (also called Abbot) of Misrule was the superintendent of the dramatic entertainments at Court; see Ward, *Eng. Dram. Lit.* I, p. 153, and especially Wallace, *Evolution of the English Drama*, pp. 24-32. — p. 146. Australia was not discovered by Captain Cook on his voyage of 1768-'71, but by Dutch navigators in the first half of the 17th century, the best known among them being Abel Tasman, who died in 1659. — p. 202. The order in which the various periodicals are enumerated requires correction.

These slight blemishes do not, of course, detract anything from the great merits of the *History of Everyday Things*.

In conclusion it should be stated that the book is printed on excellent paper, and that as regards type and other technical points it is in every way a fine example of high-class book production.

British Classical Authors. With biographical notices. On the basis of a selection by L. HERRIG edited by MAX FÖRSTER. 96th ed. Braunschweig, Georg Westermann, 1919. Boards, M. 13.—

English Authors. Abridged edition of *British Classical Authors*. Id., id., 5th ed. 1920. M. 9.—

It is difficult to do full justice to these excellent anthologies within the space of a necessarily brief notice. From Spenser down to Kipling and Whitman they offer a profusion of prose and poetry, all of it selected with unerring taste and edited with consummate scholarship. The biographic and bibliographic notes on each single author are remarkable for fullness of information and concision of statement; the texts are provided with the necessary data concerning their time of composition and publication; maps and glossaries contain all the elucidation required on points of topography, pronunciation and meaning.

Let me confess that my first thought on glancing through these books was: is all this fit for use in our schools? Locke, Shaftesbury, Gibbon, Hume, Robertson, Froude, Newman, Darwin, Huxley . . . ? Are we to read a piece on *Natural Selection* or *Idea of a University* alongside with, say, *Enoch Arden* and *The Prisoner of Chillon* (not in these collections!). This, as all questions of pedagogics and method, a young teacher must find out for himself, or not find out, as the case may be; for his University is far too much afraid of making him in any way prejudiced, to have provided him with the slightest enlightenment on such points. We are delightfully independent in them (I was going to write ignorant, s. v. v.), and we mean to remain so at all costs. I see older colleagues shaking their heads at these words? All I can do is to refer them to the attempt made in 1916 by the English section of our *Vereniging van Leraren in Levende Talen* to draw up a list of texts and editions of English literature suitable for the top forms of secondary schools. (B. & M. no. 10.) Members were invited to send in titles of books that they could recommend from personal experience. And so a report was issued containing valuable conclusions and recommendations? No — *not a single reply was received*. Independence was safe once more.

What has Prof. Förster himself to say on the method of his books? I refrain from translating —: "Bewusst bin ich mir, das manche Texte der *English Authors* inhaltlich wie formell hohe Anforderungen an Schüler und Lehrer stellen. Ich glaube aber auch hier betonen zu sollen, dass die geistesbildende Kraft des neusprachlichen Unterrichts nur dann zur Geltung kommen kann, wenn unseren Schülern Lesestoffe vorgesetzt werden, die zu ernstesten Gedankenarbeit nötigen und der *altsprachlichen Lektüre unserer Gymnasien inhaltlich ebenbürtig sind* ¹⁾."

If we are not afraid to adopt this view, I think we may use these books in our Dutch schools with both profit and pleasure. All the usual authors are represented from their best work, besides which a great deal is given from writers that are mostly omitted from books of this kind. Thus, e. g., we get fragments from Chapman's *Iliad* and *Odyssey*, and from Pope's *Iliad*, which at a Gymnasium it will be exceedingly interesting to compare with the original and with each other; and there is Shaftesbury's paraphrase of the *Symposion*, from *The Moralists*, disclosing the world-wide difference between Plato and 18th century Deism. *The Vicar of Wakefield* is represented by chapter IV, which calls to mind the parsonage where Goethe found the characters of his favourite novel embodied in Frederike

¹⁾ Italics are mine. Z.

Brion's family.¹⁾ Hume and Robertson may be read on Elizabeth and Mary Stuart after the history master has dealt with these; in the same way pupils are bound to be attracted by pieces taken from Darwin's and Huxley's own writings, after *Natural Selection* and *Protoplasm* have been dealt with in the natural history class. Then there is Newman's thought-provoking *What is a University?* for our *Abiturienten*; and so I might go on, and altogether forget Shakespeare, Dickens, Tennyson and their likes, where those who want literature pure and simple find all they can desire; for these are books that a teacher might use for ten years on end without repeating himself overmuch. If I have a complaint, it is that Chaucer is not included. His *Prologue* ought to have opened this magnificent array of poetry —

Whan that Aprille with his shoures soote —

And was it necessary to stop at Stevenson and Kipling? Is it impossible to make our pupils acquainted with some of the literature that is being made *now*? Surely, literature is not necessarily a thing of the past?

It may be, however, that the very account I have just given will make some colleagues sceptical about these anthologies. And, indeed, there are rumours afloat²⁾ that the time given to English in our schools is once more to be curtailed. *Der altsprachlichen Lektüre ebenbürtig*: when Latin and Greek have each an hour daily? Can it be done? Let us hope, with Mrs. Micawber, that experientia does it. At any rate — I will warmly recommend both books to all B-students and teachers for private use; for the former they contain a store of pieces that are otherwise hard to come by; for the latter they may supplement other — more modest — schoolreaders. None of us will be sorry for having acquired them.

R. W. ZANDVOORT.

¹⁾ See Lewes, *Life and Works of Goethe*, ch. VI.

²⁾ Since this was written the rumours have come true. In the new time-table for the H. B. S. 5 j. c. English has lost one of its four hours weekly in the third form, the scale now being 4-3-2-2. How it is possible for German schools to use Max Förster's anthologies appears from Moosmann's article *Der Englische Unterricht am Reform-Realgymnasium im Hinblick auf die Einheitsschule in Die Neueren Sprachen*, April-May 1920. The number of lessons is 6-4-4-4! And regarding the *Ebenbürtigkeit*: the written composition set at this summer's school leaving examination is almost the last word in insipidity. The less said about it the better.

The B-Certificates.

The following written question was put to the Minister of Education by Mr. Van Wijnbergen M. P., on July 1st:

"Is de Minister bereid om in afwachting van de toegezegde algeheele herziening der Wet op het M. O. een partieele herziening dier wet uit te lokken, waardoor het mogelijk zal zijn de examens voor de akten M. O. — en met name die voor de B-akten in de vreemde talen — welke thans geheel in hetzelfde jaar moeten worden afgelegd, in gedeelten te splitsen, zoodanig, dat niet alle gedeelten in hetzelfde jaar behoeven te worden afgelegd?"

The answer was given on July 21st and ran as follows:

"Indien het wenschelijk mocht blijken om, in afwachting van de in uitzicht gestelde herziening der wet op het middelbaar onderwijs, een wetsontwerp in te dienen tot partieele wijziging dier wet, is ondergeteekende bereid te overwegen, of in dat wetsontwerp een bepaling kan worden opgenomen, waardoor het mogelijk zal worden de examens M. O., welke daarvoor in aanmerking komen, te splitsen in gedeelten, die niet alle in hetzelfde jaar behoeven te worden afgelegd."

Bibliography.

POETRY, FICTION, DRAMA.

English Madrigal Verse, 1588-1632. Edited from the Original Song Books by E. H. FELLOWES. Crown 8vo. Milford. 12/6 net.

This volume of over 600 pages, is the first attempt to produce a corpus of the verse set to music by the Elizabethan and Jacobean Madrigalists and Lutenists. The task is of no small difficulty, since in the rare originals (some of them are unique) the words follow the music, and an editor has to disengage the poems from a mass of repetition and arrange it to exhibit its metrical scheme. Much of the poetry in the song books is of very great beauty, and much of it is hardly known.

Otherworld. Cadences by F. S. FLINT. xiv + 66 pp. The Poetry Bookshop. 1920. 5/- net. [Mr. Flint's theories and practice will be dealt with in an article].

The Monthly Chapbook, No. 13. July 1920. *Thirteen new Poems by Contemporary Poets.* Edited by HAROLD MONRO. 1/6. [A review will appear].

Leda. By ALDOUS HUXLEY. Chatto and Windus. 1920. 5/- net.

Poems: 1912-1919. By GILBERT THOMAS. 105 pp. Swarthmore Press. 5/- net.

Poems New and Old. By JOHN FREEMAN. Selwyn & Blount. 10/6 net.

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The Wooden Pegasus. By EDITH SITWELL. 120 pp. Oxford, Blackwell. 6/- net.

A Tale of a Tub, to which is added *The Battle of the Books* and *The Mechanical Operation of the Spirit*. By JONATHAN SWIFT. Together with "The History of Martin," Wotton's "Observations upon the Tale of a Tub," Curll's "Complete Key", &c. The whole edited with an introduction and notes, historical and explanatory by A. C. GUTHKELCH and D. NICHOL SMITH. 9 1/4 x 6, lxxv. + 370 pp. Oxford: Clarendon Press. London: Milford. 24 s. n. [A review will appear.]

Esther Waters. By GEORGE MOORE. 7 1/4 x 5 1/4, vi. + 415 pp. Revised Edition. Heinemann, 7 s. 6 d. n.

Rescue. By JOSEPH CONRAD. Dent. 9/- net.

Tales of three Hemispheres. By LORD DUNSANY. 7 1/2 x 5 1/4, 147 pp. Fisher Unwin. 6 s. n.

Gammer Gurttons Needle. By MR. S., Mr. of Art. Percy Reprints, no. 2. Oxford, Blackwell. 4/6 net. [A review will appear.]

The Beggar's Opera. As it is acted at the Lyric Opera House in Hammersmith. Written by MR. GAY. 7 1/4 x 4 3/4, 84 pp. Martin Secker. 2 s. 6 d. n.

Gay's *Beggar's Opera*, now produced at Hammersmith. was first printed in 1728. The present text follows the edition of 1766. [T.]

King Lear's Wife, and other Plays. By GORDON BOTTOMLEY. Constable. 15/- net.

HISTORY, INSTITUTIONS. 7

The Importance of Women in Anglo-Saxon Times. The cultus of St. Peter and St. Paul and other addresses. By the Right Rev. G. F. BROWNE. 194 pp. S. P. C. K. 7/6 net.

A Dictionary of English Church History. Edited by S. L. OLLARD, M. A. Hon. Canon of Worcester. Assisted by GORDON CROSSE, M. A. With an Appendix and three maps. Second Edition. Mowbray. 15/- net.

The Parish Gilds of Mediaeval England. By H. F. WESTLAKE M. A., F. S. A. - S. P. C. K. 15/- net.

The Reformation in Ireland. A Study of Ecclesiastical Legislation. By HENRY HOLLOWAY. M. A., B. D.-S. P. C. K. 7/6 net.

The York Mercers and Merchant Adventurers, 1356--1917. Edited by MISS MAUD SELLERS, Litt. D. Published by the Surtees Society.

English Constitutional History. From the Teutonic Conquest to the present time. By THOMAS PITT TASWELL-LANGMEAD. Eighth Edition, by COLEMAN PHILLIPSON. 8 3/4 x 6, xxiv. + 830 pp. Sweet and Maxwell. 21 s. n.

Sir Walter Raleigh's History of the World. By CHARLES H. FIRTH. 20 pp. For the British Academy. Milford. 2/- net.

1) Descriptive notices marked [T] are inserted with the courteous permission of the Editor of *The Times Literary Supplement*.

2) This section includes publications from the autumn of 1919 onward.

The English Catholics in the Reign of Queen Elizabeth. By the Rev. JOHN HUNGERFORD POLLEN, S. J. 8vo. Longmans. 21 s. net.

The Economic History of Ireland in the Seventeenth century. By GEORGE O'BRIEN. viii. + 283 pp. Maunsel. 10/6—.

Seventeenth Century Life in the Country Parish with special reference to local government. By ELEANOR TROTTER, M. A. Demy 8vo. With a map. Cambridge University Press. 10 s. net.

The author's object is to show how the ordinary business of government — the maintenance of justice and the preservation of law and order — was carried on during that most troubled period in the life of the English race — the Seventeenth Century — and to show the working of the Parish, the powers and duties of its officials, their interaction and relation to the supervisory jurisdiction of the Church and the local Magistracy.

The Skilled Labourer, 1760-1832. By J. L. & BARBARA HAMMOND. 2nd ed. 8vo. Longmans. 12/6 net.

This volume, which is supplementary to "The Town Labourer, 1760-1832," gives a full history of the Northumberland and Durham Miners and of the workers in the textile industries during the early phases of the Industrial Revolution. It describes in great detail the Luddite disturbances in Yorkshire, Lancashire, and Nottingham, and it gives an account of the spy system that was so prevalent in the industrial North, telling for the first time the complete story of Oliver, the famous spy and agent provocateur. Much fresh light has been thrown on all these topics by the Home Office Papers.

The Village Labourer, 1760-1832. A Study in the Government of England before the Reform Bill. By J. L. HAMMOND and BARBARA HAMMOND. New and cheaper edition. Longmans. 6/— net.

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1) Published by Elwert, Marburg. Annual subscription for Holland f6.—.

2) Published by Weidmann, Berlin. Annual subscription M. 20.—.

Air Songs.

Up in Gausdal in Norway, not very far from where Björnson passed the greater part of his life's harvest and winter, there lived during the first three quarters of last century a brother-poet of his, a certain Knut, a peasant from "the Northern farm" — Nordgarden — who after this farm and as the son of a Rasmus was called Knut Rasmussön Nordgarden. He had lived the uneventful life of a poor husbandman for quite 26 years before anything happened that seemed to mark him out for the life of the seer that was to be his. But one day in 1808 when he was quietly sitting at home, reading in his mother's postil, feeling in great mental distress, he all of a sudden discovered that he possessed the power of "second-hearing", as we may call it, of hearing at a great distance.

"After a period of extreme weakness", as he speaks of this himself, "I heard of a night celestial melodies of harps, violins and clarinets which seemed to come towards the earth, as well as a chorus of celestial voices which went heavenwards". These voices sang spiritual songs and Knut was so struck with this that he fervently prayed they might come nearer so that he could learn them.

His prayer was heard and from that time he *did* hear these "air-songs", as he called them, quite regularly, one stanza or more, sometimes five or six at a time. Judging from the specimen given below, my readers will no doubt conclude that it would have been better for the literary reputation of the singer if this "poetry" had never seen the light:

"Cast away this medecin
which thou wear'st around thy neck.
It's the skeleton of a serpent
which thou wear'st around thy neck.
Nothing but God's aid will help thee
namely Jesus' flesh and blood.
Cleanse thyself from sin and evil
then thou shalt be from illness free".

At first, this gift of poetry seemed to have been given him for purely practical purposes, at least we read how it was again an "air-song" which gave him the required information when "Wise-Knut", as he soon began to be called, was asked where a vein of water was to be found, or what had become of lost cattle or even children that had gone astray.

But very soon the spiritual character of his mission came to the foreground. One day he says he heard "a sound in his ears" bidding him go to his neighbours' house and try to convert them. He did not feel inclined to obey this summons although he received it more than once. So his feet began to move of themselves and led the remainder of the unwilling Knut to a religious meeting, and even though he tried he could not move his feet in another direction. A curious mixture of spiritual and material control over his actions by the "Spirit of God" is found in the fact that, according to Knut himself, it "directed every one of the movements of his limbs", and allowed him, it is true, to touch e.g. the collection of Bishop King's psalms, but when he touched another he got spasms, just as when, instead

of using earthenware vessels, he drank of a porcelain cup, or went about in anything but homespun or tried to eat anything but the most homely of foodstuffs.

When finally we shall have mentioned the fact that a woman is reported to have seen angels whisper in his ears, thus prompting Knut whilst he was speaking, and that a man actually saw a white bird on either of Knut's shoulders, whilst some are even said to have observed a halo round his head, we have a picture sufficiently clear of this 19th century candidate for canonization to look around us in English literature and see which poet's life it is that receives some illustration from that of Wise Knut of Nordgarden.

If any of my readers should be inclined to attribute the art of *every* poet to the divine afflatus, our story would simply prove that, for once in a way, the Divinity has been badly inspired — as badly as poor Knut himself — for the above lines are, alas, nothing but a very characteristic specimen of the man's art.

But few are in any case the examples of English poets where the divine intervention is so clearly apparent and so admitted a source of the poetic output as with our Northern farmer. Where dreams are due to clear reminiscences of certain striking events or to physical circumstances such as difficult breathing, there is of course nothing remarkable about them from our point of view, but in many a case dreams may appear very clearly akin to inspiration. The present writer does not imagine he stands alone in his frequent experience of dreaming quite connected, sometimes very dramatic stories, series of incidents of which often on awaking nothing remained but the vaguest of reminiscences. But an extreme case in point belonging to the domain of English literature and which will have occurred to most of my readers is the one of that unfortunate knock at the door of a poet's cottage early in the preceding century which has bereft us for ever of all but the whole of the truly "inspired" story of Kubla Khan.

Much more of a parallel is however the genesis of a poem or more likely a series of poems, dating from the oldest periods of English literature.

For who that reads of Knut's unwillingness to attend the meetings can help thinking of a poor lay brother in a 7th century convent on the east coast of England, who in his old age received the gift of poetry in a way which clearly points to its being attributed to divine inspiration, — as a matter of fact the Venerable Bede says so expressly: "for þon he nalæs from monnum ne þurh monn gelæred wæs þæt he þone leodcræft geleornade, ac he wæs *godcundlice gefultumod*, and *þurh Godes gyfe þone songcræft onfeng*". (Sweet's Anglo-Saxon Reader, p. 46). Cædmon, so Bede tells us, whenever in their convivial meetings (*gebeorscipe*, *convivium*) he saw the harp approach him, so that his turn threatened to come to sing a song, had always been in the habit of leaving, as he did not know any. One time he had gone to the cowhouse which he was to watch that night and when he had fallen asleep, a man came to him in his slumber and calling him by his name, said: "Cædmon, sing me something". Cædmon refused on the plea that he could not sing, but the "man", "sum monn", insisted and on Cædmon's question what he was to sing of, said point-blank: "Sing me the Creation". And when Cædmon "had received this answer, he began at once to sing, in the praise of God the Creator, those lines and those words that he had never heard before, whose order (the Latin text: whose sense) is:

"Nu we sculan herian heofonrices Weard", etc.

Of course the two cases do not run exactly parallel, the most important point of difference being that Knut, although not over-anxious to go to the religious meetings, yet prays to learn the heavenly songs he has heard, whereas Cædmon, illiterate as he is, does not feel any the slightest enthusiasm for these meetings from which he escapes when he sees his way. In the case of Knut again, the celestial nature of the voices is clear from the very beginning, — Cædmon, on the other hand, is expressly said to have received the first intimation of his gift from *some man*, although it should be admitted that Beda himself with his vaguer “quidam” leaves the door open for the interpretation that here too divine intercession is thought of.

However this be, the story of Wise Knut seems to bear directly on that of the old singer of Air Songs. I confess even to feeling a more human interest in old Cædmon and his fate when making the acquaintance of his 19th century colleague, and if this impression should chance to be shared by my readers, they will see why in these *English Studies*, it was thought worth while to recapitulate the story of this *Norwegian* visionary¹⁾.

Ghent, Belgium, 6/IV/’20.

H. LOGEMAN.

¹⁾ The story of Knut Nordgarden is given here after Johannes Skar’s book, 1898. — That of Cædmon after the extract from the Old English text (formerly attributed to King Alfred) in Sweet’s *Reader*, and the Latin extract in Wülcker’s *Grundriss zur Geschichte der Angelsächsischen Literatur*, 1885. Cædmon is in this paper spoken of as the real personage described in Beda’s work. We need not enter here into the controverted question of the interpretation of his name, nor even of his real or fictitious existence. Those of my readers who should desire to work up this question may be referred to A. S. Cook: *The name Cædmon*, Publications of the Modern Language Association of America, VI; Wülcker, *Mittheilungen*, Beiblatt zur *Anglia*, 1891, p. 225; Wülcker, *Grundriss*, l.c.; Cook, *Modern Language Notes*, 1891, col. 135, 142, 503. —

A History of English Lawcourts.

II.

The Local Administration of Justice.

The gradual destruction of the local courts, or the absorption of all their important business by the central royal courts, had the advantage of preventing the rise of a feudal jurisdiction. But it was manifestly impossible for the central courts to treat of all the thousands of cases that arose, even with the help of the circuit system. From very early times we hear therefore of a local administration of justice chiefly criminal. Immediately after the accession of Edward III a statute was passed (1 Ed. III, stat. 2, c. 16, 1327) to the effect that in every shire, there should be *custodes pacis*, conservators (not yet justices) of the peace. They could commit persons to prison on the indictment of a jury, but the trial had to take place before a royal judge on his circuit. In 1360 it was enacted that there should be in every county one lord and “three or four of the most worthy of the county, with some learned in the law” to have power not only to arrest malefactors and receiving indictments against them, but also to hear and determine the cases. The conservators of the peace had thus become justices of the peace, and

soon became known by that name. In 1388 it is directed by statute that the justices of every county are to hold their sessions four times a year; this is the origin of the Quarter Sessions which are held down to the present day.

The new institution of the justices of the peace soon became very popular with parliament, so that a never-ending series of duties was put upon them, both of an administrative and of a judicial kind. The sympathy of Parliament is not difficult to understand: the justices were country gentlemen, drawn from the same class therefore as the knights of the shire who were the most influential part of the House of Commons. The justices were and are appointed by the Lord Chancellor, but a property qualification was thought necessary to ensure the choice of the right men: in 1349 the minimum value of the landed property was fixed at £ 20 a year. When this sum became too small, owing to the fall in value of gold and silver, it was raised, in 1732, to £ 100. In 1875 (*sic.*) this condition was relaxed, but only so far as to allow the occupation of a house assessed at £ 100 per annum as an alternative. At last, in 1906 (6 Ed. VII, c. 16), the property qualification was removed. It is natural that the justices were not so popular with the public ruled by them as with their friends and relations in parliament. English literature is full of complaints about *justices' justice*. Goldsmith, in *The Traveller* declared that

“Laws grind the poor, and rich men rule the law”.

Plenty of examples of the arbitrariness of justices of the peace are to be found in the novels of Fielding¹⁾; and the opinion of continental lawyers may be given in the words of Professor Joseph Redlich, *Englische Lokalverwaltung*, p. 67. “In den grafschaften entwickelte sich durch die vorhin geschilderte beseitigung der administrativen oberaufsicht eine art von patriarchalischen, unkontrollierten regiment der grossgrundbesitzer und der gentry über die landlichen massen. Die unausweichliche folge davon ist eine klassenjustiz und klassenverwaltung gewesen die überall dort hervortrat, wo materielle interessen der in den friedensrichtern herruhenden klasse in frage kamen. Am schärfsten zeigte sich dies in der strengen, ja grausamen handhabung der eigentumsgesetze, des jagdrechtes, und in der jurisdiction gegen waldfrevel und walddiebstähle.” That much of this was still true in the beginning of the nineteenth century is shown by the articles of Sidney Smith against the decision in cases of breaches of the gamelaws in his time. The influence of public opinion has, of course, restricted the power of arbitrary characters, and the modern legislation or the selection of justices has also contributed to a democratisation, but in accordance with the conservative nature of Englishmen this transformation has only been very gradual.

As to the exact powers of a modern justice of the peace, it is necessary for a philological student to have some notion of these, and also of the methods by which this jurisdiction is administered. But I am fortunately relieved of the task of treating of it by the existence of a little book exactly adapted to the needs of students of philology: *The Administration of Justice in Criminal Matters* by G. Glover Alexander, Cambridge, 1911. In it the reader will find all the necessary information about the judicial duties of

¹⁾ Especially *Tom Jones*, bk. VII, ch. IX and *Joseph Andrews*, bk. II, ch. 11 and bk. IV, ch. 5. An accurate and detailed account of a trial before justices at Quarter Sessions in the nineteenth century is to be found in Trollope's *Last Chronicles of Barsetshire*.

the justices of the peace, summary jurisdiction, petty sessions, and quarter sessions.

There are not only *Commissions of the Peace* for every county, but most boroughs have separate commissions of the peace¹⁾, varying in number from five to seventy or eighty. These borough justices were not subject to the property qualification and have no high criminal jurisdiction, for many of the boroughs have a court of quarter sessions in common with the county, and if a borough is large enough (or old enough) to have a separate court of quarter sessions the work is done by a *Recorder*, a paid official, a professional lawyer. The Recorders of the large boroughs hold important posts; the posts in the smaller boroughs are rather an honorary distinction.

Besides the unpaid justices of the peace there are a number of paid justices called *stipendiary magistrates*, or *police magistrates*. The first seem to have been appointed for the Staffordshire potteries, but they are chiefly found in London and a great many large towns. In the eighteenth century there were justices of the peace in London according to the county to which the part belonged: Middlesex, Surrey, Kent, Essex. The London justices were paid by fees, and their conduct was a disgrace to the administration of the law. According to Jenks (*Hist. of Modern English Law*) these 'trading' justices, mostly uneducated, of no morality but considerable natural parts, ignoring the 'watch' or official guardians of the peace, had employed a semi-professional body of 'runners', devoted to their masters' interests, and entirely unscrupulous in the exercise of their special knowledge. Accordingly, if the prosecutor made it worth while for the justice to exert his powers, the criminal was speedily brought to book; while, if the latter outbid his adversary, he enjoyed practical immunity. Any prospect of a falling off in the magisterial income had been promptly remedied by a raid among prostitutes, gamblers, cut-purses, and other habitual offenders, upon whom an extra arrest or two made little impression, but who could be made to yield fines! An act of 1792 set up for London a small body of skilled and salaried Metropolitan magistrates. Seven *police officers* were established each with three justices, appointed by the king, and commissioned both for Middlesex and Surrey. The number of police officers and police magistrates has since been increased. The magistrates are now commissioned for Middlesex, Surrey, Kent, Essex, Hertfordshire, Westminster and the Liberty of the Tower. Other towns followed the example of London and in 1835 the Municipal Corporations Act gave the right to have such magistrates to any borough that chose to apply and pay for them. It may be mentioned here, although it does not concern the administration of justice, that the execution of many acts of parliament has been entrusted to justices of the peace, especially the country justices. When in the fourteenth century servile labour was abolished the landed classes defended themselves against the labourers by means of the *Statutes of Labourers*. These statutes fixed the wages of each class of servants, and compelled every able-bodied man or woman, under sixty, not being a merchant or skilled artificer, nor living on his own land, to serve any one who might require his or her services. The statutes were enforced by the justices, i.e. the landowners! Later statutes replace the statutory wages by a periodical assessment, again by the justices in quarter sessions. In Elizabeth's time the Poor Law laid new duties and powers on the justices, and this has continued to the end of the nineteenth century²⁾.

¹⁾ The number of such boroughs is at present (1918) 222, not including the palatine county of Lancashire.

²⁾ See my article on *Local Government* in the *Berichten en Mededelingen*, no. 16.

The jurisdiction of the justices of the peace was almost exclusively criminal. In medieval times there had been civil courts in every city and borough. Usually these courts sat every month or three weeks, under the presidency of the Mayor. Towns with fairs had an annual pie powder court. Those that were ports had an Admiralty Court¹⁾. But these local courts had declined, or had entirely disappeared, so that it was difficult in later times to obtain redress in small civil cases, such as the recovery of debts that were too small to be worth the trouble of expense of an action before the Common Law Court in London.

It was to provide an easy means of settling simple civil cases that in 1846 the *County Courts* were established. The name was borrowed from the medieval county courts or shire-moots. But it should not be supposed that there was established a court for each county. The whole country i.e. England and Wales was parcelled out in 491 districts, a number that has gradually increased²⁾. In many cases the county-court district is identical with that of the poor-law union. The districts are grouped into circuits, usually having one judge each. The number of districts in a circuit varies from one to seventeen; one circuit stretches into seven counties, several into five or six; over the district-grouping the Lord Chancellor has a certain control. It will be seen that the county court in spite of its name has nothing to do with the division of the country into counties. The name was given to the courts because it seemed interesting to revive a name hallowed by history. It was a pure piece of antiquarianism. The judges of the County Court are appointed by the Lord Chancellor; they must be barristers of at least ten years' standing. Each court has its registrar and high bailiff, one person generally filling both offices. The judge belongs to the circuit, but the registrar belongs to the district, and has in the court town an office continually open when he conducts the secretarial work of the court. Originally the county courts could only deal with cases of debt or damage up to £ 20. In 1850 the limit was raised to £ 50. In the course of the second half of the nineteenth century the jurisdiction of the County Court has been gradually increased so that at present they are serious rivals of the High Court in London. "The bulk of the Common Law work of the land that used to be in the King's Bench in London or on circuit, is in a large measure transferred to the County Court³⁾." The chief cases excluded from the jurisdiction of the county courts are divorce, breach of promise, libel, and slander actions⁴⁾, which must be dealt with before a judge of the High Court, either in London or at Assizes.

Some County Courts are also bankruptcy courts. For this purpose England, apart from London, is parcelled out in 130 districts. There is an appeal to the High Court. In London bankruptcy proceedings are treated before the High Court, but many things are done by the bankruptcy registrars of the High Court.

In the above account of English lawcourts no account has been taken of the special jurisdiction of the ecclesiastical and other special courts, nor of local courts such as those of the palatine counties of Lancaster and Durham, the Lord Mayor's Court, the Liverpool Court of Passage, etc. But a few

¹⁾ Hearnshaw, *Municipal Records*.

²⁾ According to the Report of the Machinery of Government Committee (1918) there are 55 County Court Judges and 600 courts.

³⁾ *Edinburgh Review*, April 1917 (vol. 325).

⁴⁾ These actions are therefore reserved for the well-to-do. This explains, by the way, why bigamy is so common in England.

words seem necessary on the officials who execute the judgments of the courts.

Criminals are arrested by the police. Instead of the parish constabulary there has for many centuries been a county police under the justices of the peace in quarter sessions. The Local Government Act of 1894 gave the authority over the county police to a standing joint-committee of the County Council and the justices. The metropolitan police are under the authority of the Home Secretary. The judgments of the High Court are executed by the *sheriff*. He is appointed for one year; his duty is to receive the judges on circuit, to summon juries, and to act as returning officer at parliamentary elections. He also executes civil judgments and is responsible for the hanging of those condemned to death. The sheriff's office is really an honorary one; he appoints a solicitor as under-sheriff who is paid by fees. The work of seizing people's goods, and of arresting people in civil cases, is done by *bailiffs*.

In modern books dealing with law little or no attention is generally paid to prisons. For historical students, however, this is a point that cannot be passed over in silence. There were in the eighteenth century two kinds of prisons (1) the *County gaols*; (2) the *houses of correction*, popularly called *bridewells*. The county gaol was used for accused persons detained before or during trial, and for insolvent debtors. On the state of these prisons the reader will find plenty of information in the *Vicar of Wakefield*. The bridewells were for those whose punishment consisted in the confinement itself. What was the effect of the bridewells on their inmates may be learned from a magistrate of the time, Fielding, who in *Tom Jones* describes how Molly Seagrim was being taken there, and observes that a house of correction is a "house where the inferior sort of people may learn one good lesson, viz. respect and deference to superiors, since it must show them the wide distinction Fortune intends between those persons who are to be corrected for their faults and those who are not; which lesson if they do not learn, I am afraid they very rarely learn any other good lesson, or improve their morals, at the house of correction." (*Tom Jones*, Bk. IV, ch. 11). Further information about eighteenth century prisons is to be found in Lecky's *History of England in the Eighteenth Century*, who draws upon Howard, the great English reformer. Descriptions of English prisons are also frequent in Dickens's novels. The reforms in the latter half of the nineteenth century, though naturally of great social importance, do not directly concern us here.

Some readers will have noticed that not a word has been said in this article about a Minister of Justice. The fact is that there is no such person in England. The functions that would naturally fall to a Minister of Justice are chiefly performed by the Lord Chancellor, who is at the same time a judge and speaker of the House of Lords, and by the Home Secretary. The Chancellor might be called the Minister of Civil Justice, the Home Secretary the Minister of Criminal Justice, but this is of course, only partially correct. A full treatment of the respective powers and duties of the two Ministers rather belongs to a description of the Constitution than of the administration of justice, and the subject is moreover so intricate that it would require a special article.

E. KRUISINGA.

Aids to Translation.¹⁾

Aardigheid. Er de — niet van inzien: It was really great fun, though grandpapa, being deficient in a sense of humour, entirely failed to grasp the joke (Pearson's Magazine, Aug. 1903. 168). De aardigheid was er gauw af: The gilt soon wore off the gingerbread (Strand Magazine, Aug. 1919. 155).

Aasje. (Obsolescent in Present Dutch) Has this man a spice of religion in him? (Meredith, *Egoist*).

Abonnementsprijs. *Mind*, a quarterly Review of Psychology. Annual subscription post free 12 shillings.

Abraham's schoot. Rusten in —: John Skelton gone to Abraham's bosom, I suppose (Besant, *All Sorts and Conditions of Men*).

Accepteren. Reclame —: No claims allowed unless made within 7 days of receipt of goods (Invoice Fred. W. Millington, London). To entertain (accept) a claim.

Accolade. (The verses) were written on the margin, beside a circumflex which embraced the last four lines. (Lover, *Handy Andy*.)

Accountant. Auditor. (Cf. to audit the books, to audit the accounts; to submit one's books to audit). In many cases an accountant is simply a book-keeper. Mr. Ernest W. Blackler having read the notice convening the meeting and the report of the auditors.... (Times Weekly Edition, Feb. 13, 1920).

Acht. Je raadt het niet in achten: Here's a nut to crack. Geef —. (Warning on notice board): Beware of the steam roller, the train etc.

Achter. Moeder zit er achter: I think Mother is in it. (Strand Magazine, March, 1895. 258). The whole affair was so mysterious that unless Doulon himself was in it, it was impossible to see any solution (Harmsworth Mag., Aug. 1900, 32.) Er zit meer achter: "There's more behind", said Chetwynd (Strand Magazine, Dec. 1899, 670). You seem to think that there is something behind all this (Windsor Magazine, March 1899, 458). There's more in this than meets the eye (Strand Mag., Aug. 1910, 159). Er — zijn: We do not believe that people vainly dreaming of some fine world to be are on the right path (A. S. Elwell Sutton, *Humanity versus Inhumanity*). Nu begin ik er achter te komen: Now I am coming to it. Dat had ik niet achter hem gezocht: I should not have thought him capable of it; should not have given him credit for it. Zij hebben achter de schermen gekeken: They are behind the scenes (= know the secret working of a business). Ten —. He is behind with his work; He'll lose marks over it (Galsworthy, *Justice*, III). I've got awfully behindhand with my work.... I've got a lot of lecture notes to look over (*Splutterings from an Undergraduate Pen*). — elkaar. I know a man who thinks nothing of drinking six cups of tea straight off (Sweet, *Elementarbuch*). Drie dagen — elkaar: For three days running, for three successive days. — in het huis: The dining room was at the back of the house (Strand Magazine, Dec. 1910, 827). I should have heard the chink of the cup if they had been further back in the room (Barry Pain, *Memoirs of Constantine Dix*). The garden was at the back of the house (Hardy, *Return of the Native*, I, 65). — in den tuin: At the bottom of the garden (Goldsmith, *She Stoops to Conquer*). — in de kamer: at the far end of the room (Novel Magazine, Feb. 1909, 562). — qp zijn hoofd: His hat well back upon his head (Grand

¹⁾ Continued from I, 3, pg. 86 ff., where the purpose of these notes is explained.

Magazine, Jan. 1918, 405). An underdone youth, a bowler hat artfully tilted on the back of his head. (Idem). — de ooren. I wore a pen over each ear (Pett Ridge, *The Wickhams*). A pen behind his ear when he answered the bell (Dickens, *Nicholas Nickleby*). Achter! (said to dogs): To heel! (Strand Magazine, March, 1915, 306, and Cambridge Trifles, p. 148). Also in Dutch: Hiel! Achter zich hebben (fig.): The great arbitragists who have behind them the wealthy financial houses in London (Pall Mall Gazette).

Achteraankomen. It is very late in the day to be congratulating you on your marriage. It was rather too late in the day to set about being simple-minded (Jane Austen, *Emma*).

Achteraf. Dat kun je — gemakkelijk zeggen: One is always so wise afterwards (Swaen, *Leesboek*). Zich — houden: He chose to keep aloof, seemingly content with the society of his daughter (Cooper, *Prairie*, Ch. XV). The more bashful bumpkins hung sheepishly back. (Washington Irving, *Sketchbook*, 347). Mr. X. is quite behind the door, is backward in coming forward.

Achterbaksch. To marry her secretly in that hole and corner fashion (Keble Howard, *Whiphand*, p. 78).

Achterbalcon. There was no more foothold on the back platform, and the roof was thronged (Morrison, *Tales of Mean Streets*).

Achterband (bicycle): back tyre (Cassell's Magazine, June 1900, 211).

Achterblijven. Omaha determined not to be caught napping (Strand Magazine, Aug. 1911. 151). Niet —: to move with the times; to keep abreast of the times.

Achterblijver. A person who has outlived his usefulness; a mere back-number (Munsey Magazine, Aug. 1909, 768).

Achterbuurtkind. Slumchild.

Achterdeurtje. Langs een — (fig.): There was considerable opposition, yesterday, at a meeting of members of the Pharmaceutical Society, to a proposal that apothecaries' assistants shall under certain conditions be registered as chemists without examination. "There can be only one entrance to the society", one of the members said, "and that is by examination; we must not permit admission to be made by backdoors". (Daily News, July 19, 1919).

Achtereen. I have been in bed for a week at a time.

Achteren. Iemand liever van — dan van voren zien: To prefer one's room to one's company. Een boek van voren tot — lezen: to read a book from cover to cover. Ten —: In the matter of spying we are behind other nations (Baden Powell, *Adventures of a Spy*.) The French, a silly people, are much behind us (Dr. Johnson, quoted in Macaulay's *Essays*). Any member whose subscription shall be one month in arrears shall cease to be a member (Association of Cycle Campers).

Achterheenzitten. A housekeeper who does not let the parlourmaid spare elbowgrease (B. Shaw, *Man & Superman*, Act I).

Achterkam. Lady's back comb.

Achterkant. Aan den —: The house has a scrubby garden at the rear (Royal Magazine, Oct. 1910, 526). Aan den — v.e. brief = on the back.

Achterlijk. Your report says: Very backward (Grand Magazine, March 1907, 306). In a class of seventy spare time is not allowed for the bringing up of the backward. Your grandmother wishes Flossie to get on with her

music. She is rather backward, you know (Harmsworth Magazine, Vol. III, 378). School voor —en. The doctor examining about three hundred feeble-minded children before their admission into the defective schools (Rapid Review, 1906, p. 162).

Achteroverhellen. Her chair tipped backward at a perilous angle (Strand Magazine, Aug. 1904, 203).

Achteroverleunen. The stout gentleman tilts back in your frailest chair.

Achteruit. — daar! A voice cried, "Stand back, there!" The young clergyman drew the girl back from the bulwarks, and the steamer moved slowly away. (Hall Caine, *The Christian*, Ch. I). At this critical instant the train began to creep backwards, preparatory to joining on with the new portion. The man stepped forward to jump in, but a stentorian chorus of "Stand away, there!" deterred him, and he was slowly left behind. (Strand Magazine, March 1916, 310).

Achteruitgaan. Since then phonetics has made no progress in this country — has indeed rather gone back (H. Sweet, *Primer of Phonetics*, Preface). The child seems to have gone back dreadfully (Grand Mag., March 1907, 306.) Is England declining? Is England on the downgrade, dropping behind her foreign competitors, losing caste, falling behind in naval supremacy? (Strand Magazine, Oct. 1912, 406). At the end of the third month Riley was sinking fast (= dying) (Rudyard Kipling, *Plain Tales from the Hills*). She in sinking fast (T. Hardy, *Return of the Native*, II, 152). Er niet op —: She saw that by the change she would not be the loser (Ex. L. O. 1908).

Achteruitgang. It seems a great come-down for England that the very qualities in which we used to excel appear to be dying out (Pearson's Mag., Oct. 1911, 362). The falling off of business in America (Leliveld, *Vertaal-oefeningen*, p. 33). In all Scott's other poems (written after "The Lady of the Lake") a distinct falling off is visible. (Mc. Donnell, *Nineteenth Century Poetry*, p. 35).

Achterlicht. The car, which was a silver-grey and black limousine, had been travelling slowly. There were head lights near the windscreen [de ruit], bnt no rear lights (*Times Weekly Edition*, Sept. 3, 1920).

Achterstevoren. The legs with the calves that looked as if they were put on back to front (*Strand Magazine*, March 1911, 308).

Achteruitzetten. In the pulpit he was handicapped by the years spent among men of outdoor life. (*Pearson's Magazine*, Dec. 1901, 723). A high expenditure and heavy taxation handicaps a country (*N.E.D.*). The inevitable something which handicaps any one who comes as a stranger into the parish (*N.E.D.*). Of clocks: When you find that you cannot get dinner ready at the time appointed, put the clock back (*N.E.D.*). Hence: to put back dinner [l'ater stellen] (*Strand Magazine*, Feb. 1910, 214). No tears, nor prayer can put back the hand of time (*N.E.D.*).

Achterwiel. I was turning a sharp corner quickly when the backwheel skidded [slipte] through the mud, and before I knew where I was, the frontwheel was in a hedge, and I was shot straight over it (Wilfrid Thorley, *Primer of English*, p. 72).

Achterzak. In Dutch the word may refer to the pocket in the tail of a coat (coat-tail pocket) or to a pocket in a pair of trousers just behind the hip (hip-pocket). A big paper-bagful of the Fumigatory in his coat-tail pocket (Kipling, *Plain Tales*). In the coat-tail pocket I generally kept a handful of

sovereigns (Ross, *Rattletrap and Tootletum*, p. 104). Drawing his own six-shooter from his hip-pocket. (N.E.D. i.v. *Hip*).

Achting. In de — rijzen: How Mrs. George Osborne rose in the estimation of the people forming her circle (Thackeray, *Vanity Fair*, Chapter LXI). In de — doen rijzen: It will perhaps raise me somewhat in your opinion. (H. Sweet, *Spoken English*, p. 86). The knowledge of this fact raised Esmond in his old tutor's eyes (Thackeray, *Henry Esmond*, Book II, Chapter XII). In de — dalen: He had fallen in his own estimation (Cholmondeley, *Moth & Rust*, Popular Edition, p. 61.). His opinion of himself fell a little lower. (Fenn, *Little Neighbours*, Chapter VIII).

Actentasch. (Used by barristers): brief-case.

Acte van overlijden. Death certificate.

Actueel. The question of office-hours is naturally one that is ever to the fore (*Windsor Magazine*, March 1911, p. 324).

Adel. Van —: She was the child of a Spaniard of degree (Horace Vachell, *John Charity*, Chapter 5).

Adellijk. — e paleizen: lordly mansions.

Adem. Zijn — verspillen: What is the use of it? I'm only wasting my breath. (*Pall Mall Magazine*, Aug. 1911, 293). Kwalijk riekende —: offensive breath; bad breath. He attributed the unsavoury scent to a bad breath on the lady's part (Samuel Lover, *Handy Andy*). Haast geen — kunnen halen: It's very close in here.... with all the windows shut. I can hardly breathe (H. Sweet, *Elementarbuch*, p. 17). Diep — halen: To take a deep breath (*Pink 'Un*, Dec. 1911). She took a big breath, then went on. (*Windsor Magazine*, Sept. 1899, p. 391.).

Ademen. Het boek ademt een geest van vredelievendheid: The ideal of Pacifism.... informs some of the noblest passages of the Annals of Tacitus (Prof. Cramb, *Germany and England*, p. 50.). Vrijer —: No doubt many a native breathed easier when a bullet put an end to the crocodile's existence (*Wide World Magazine*, Nov. 1907, 206).

Ademhaling. Kunstmatige — toepassen: Use artificial respiration till the doctor comes (*Sunlight Yearbook*, 1899, p. 280).

(To be continued.)

P. J. H. O. SCHUT.

Notes and News.

English Association in Holland. During the latter part of September Holland was visited by the well-known Indian poet, philosopher and educationist Dr. Rabindranath Tagore. When the London correspondent of the *Handelsblad* announced Dr. Tagore's willingness to lecture here, the Association Committee considered what could be done to enable its members to utilize this unique opportunity. The most effective method would have been to take the initiative in inviting the poet and in organizing the tour. This, however, would have far transcended the present powers and means of the Association. Accordingly, when the *Vrije Gemeente* and the *Theosophische Vereeniging* at Amsterdam took the lead and made a public appeal for adhesion the Committee signified their approval of the plan, and offered their support.

The chairman and secretary attended the meeting of the National Committee for the reception of Dr. Tagore, held at Amsterdam on August 21st. It was then decided to form local committees in places where lectures would be given. The number of such lectures would be limited. The English Association was requested to appoint one or more interpreters to translate some of the lectures for the benefit of hearers unable to understand English. This idea was, however, afterwards abandoned.

The local branches of the Association were then advised to join the Tagore-committees that were to be formed, and in a few cases they did so with signal success, notably at Utrecht and at The Hague, and, to a less extent, at Amsterdam. In these towns they were able to secure tickets for their members in advance, which was a very valuable privilege in view of the enormous demand for admission. The Rotterdam branch was not so fortunate. No lectures were given at Haarlem and Groningen.

Next spring Dr. Tagore intends to revisit Holland. If the plan meets with sufficient concurrence, the Committee will endeavour to make it possible for all the branches to receive Dr. Tagore, either in their own circle or in common with other societies.

Details concerning the membership of the Association may be found in the August number of this journal. For the convenience of intending members, the addresses of the local secretaries are here repeated:

Amsterdam: Mr. J. Blad, 105 Kleine Houtstraat, *Haarlem*.
Groningen: Mr. F. A. v. d. Linden v. Sprankhuizen, 2^{1a} Westerhavenstraat.
Haarlem: Mr. P. W. Pereboom, Duvendoestraat.
The Hague: Miss E. Swagerman, 97 Prinsegracht.
Rotterdam: Miss G. Buskop, 33 Crooswijkschesingel.
Utrecht: Miss A. A. Klaar, 36 Voorstraat.

The address of the Association Secretary is Miss J. M. Kraft, 5 Leidscheweg, Utrecht.

The dates and subjects of Association lectures will be notified to branch members by their local secretaries, as the arrangements were not far enough advanced for publication at the moment when these pages went to press.

English Studies at Home and Abroad. As appears from *The Times Educational Supplement* for July 15th and 22nd, *The Promise of the Literature of the Overseas Dominions* was the subject of discussion at the London conference on July 17th and 19th of the Imperial Union of Teachers. Papers were read by delegates from various parts of the British Empire on the literature of the countries they represented. "Australian literary spirit manifests itself in the latter half of the nineteenth century, hedonistic in quality, impatient of authority, its wit tinged with bitterness, its humour freakish, and based upon strong imagination." New Zealand has as yet done little in the realm of literature. Canada has a rich literature, both English and French.

The Times urges the importance for England of the comparative study of British Colonial literature, which should include American. It does not seem to include South Africa — has the English race produced no literature there? We have received a copy of a lecture delivered at Johannesburg by Professor C. M. Drennan, entitled: *Cockney English and Kitchen Dutch*, dealing with the position of English and Afrikaans in South Africa. From a review to be contributed to our next number by a South African student of the

University of Amsterdam, it appears that the lecture does not give an answer to this question.

Our Amsterdam readers will be interested to know that Prof. Dr. J. Prinsen, who has contributed a brief notice of van Tieghem's *Ossian et l'Ossianisme au XVIII^{me} Siècle* to this number, intends to give a course of lectures on Comparative Literature of the Eighteenth Century, in which naturally a great deal of attention will be given to the English literature of that period.

Among books we have lately received there are three from America: *The Historical Sources of Defoe's Journal of the Plague Year* by Watson Nicholson; a treatise on *The Battle of the Books* by R. Foster Jones, and *Lewis Theobald: his Contribution to English Scholarship*, by the same author. Reviews will appear in forthcoming issues. From France, which possesses some excellent English scholars, we have to acknowledge *La Pensée de Milton* by Denis Saurat, a longer notice of which will soon be inserted; and we have received assurance of more publications to follow.

Flemish scholarship seems to be recovering from the blows dealt by the war. A note on Cædmon by Prof. Logeman, of the University of Ghent, opens this number. A few months ago *Leuvensche Bijdragen* was resuscitated. This periodical will henceforward be edited by a committee of Flemish scholars, and cover a wider range than before the war. The title is to be supplemented by *Tijdschrift voor Moderne Philologie* to denote that all branches of Modern Philology will be included. Special attention will be devoted to the study of dialects and to experimental phonetics. The number to hand contains as yet little to interest students of English beyond, perhaps, a friendly note on our own journal. The contents, so far as they deal with English, will be regularly mentioned in our Bibliography.

No greater contrast could well be imagined than that between the two namesakes *Modern Languages* and *Die Neueren Sprachen*. The former is the official organ of the Modern Language Association, the English equivalent of our Vereniging van Leraren in Levende Talen. *Die Neueren Sprachen* is not, so far as we know, the mouthpiece of any Teachers' Association, whereas the organ of our own Vereniging, 'Berichten en Mededelingen', appearing as it does at very irregular times and in scant compass, can hardly be drawn in for comparison. Between the English and the German repositories of modern learning the difference is as great as between the characters of the two nations. In the latter we meet with the sterling scholarship, the thoroughness, the contempt for mere form, that have at all times made of Teutonic philology the solid example to the serious student, the terror of the dilettante. It has its shortcomings, nay its faults, which become specially notable in the treatment of literature — though with illustrious exceptions —; we may refer to two reviews of recent German books in this number. But much of the dislike of German philology, *in this country too*, may be traced to a weak stomach. As to the English journal, it is easily digestible, a toothsome hors d'oeuvre, in fact, — fun of elegant utilities. It is true that England boasts a *Modern Language Review*; only, for one *English* organ of *English* philology, Germany has half a dozen to show!

We may perhaps be permitted this temperate eulogy of the work of our German colleagues, since their services to English studies in their international aspect are too often forgotten. Their unflagging zeal in adding to our store of knowledge of things English, in spite of the crushing difficulties now besetting the learned professions in Central Europe, deserves a tribute from friend and foe alike. That this is becoming realised in England and America is one of the most encouraging signs of the times.

A-Examination 1920.

Candidates	Number of those who					
	sent in their papers	did not present themselves	withdrew before the oral exam.	took the whole exam.	failed	passed
Female	119	3	14	102	62	40
Male	87	7	18	62	39	23
Total	206	10	32	164	101	63

Translation.

1. The house stood behind trees. 2. It was now called Old-Lacy and had, in former times, been the principal residence of the family. 3. A portion of it had been destroyed by fire, but the rest remained entire, and the ancient furniture was preserved in it precisely as it had been in the days of Charles I. 4. The flags, even, in the hall were still kept strewn with mats, woven of rushes by an art that had not been lost here. 5. The only inhabitants now were an old man and woman, its custodians, who showed the place, at a fixed fee, to visitors. 6. To this interesting memorial of the past, Lacy took his way, noticing as he did so the neglected condition of the timber, and debating what he should do for his own house, as soon as the claims made on him by his farms and labourers' cottages had been satisfied. 7. The situation of Old-Lacy was as picturesque as the building itself. 8. It stood on an island, and the visitor who passed over to it by a mouldering bridge, felt as if he were passing out of real life into the Shades. 9. Lacy, when he stood in front of it, could hardly believe that what faced him was not a phantom. 10. He was about to approach the door, when his eye was caught by an umbrella which lay on an oak bench in the porch and whose turquoise-studded handle glittered brightly. 11. Visitors were rare in winter; and Lacy was still wondering who the owner of the costly toy could be, when a voice, almost at his ear, made him start by asking: "Do you know if we can get in?" 12. The voice, slightly foreign in its intonation, did not seem wholly new to him. 13. He turned, and before him were the ladies whom he had seen at the station yesterday. 14. The speaker was the younger of the two ladies. 15. Lacy was wrapped in an old Ulster, his cap was pulled over his eyes and neither of the ladies thought she had ever set eyes on him before. 16. They both set him down as a keeper, or perhaps a bailiff; and addressed him as though they would visit on him their disappointment.

17. "The driver", said the younger of them, "told us that the place was shown, and a regular charge made. 18. It is very wrong for such things to be stated, and then for the place, when we come to it, to be shut up."

19. "I believe", said the other, whose temper was less ruffled, "that the driver made a mistake and brought us to the wrong house. '20. It is Lacy-Hall, not Old Lacy that we wanted to see."

21. Lacy looked slightly astonished at this announcement, and was on the point of making some answer but checked himself, and said, after a short pause: 22. "I could, at all events, ensure your admission to that."

23. "What does he say?" asked the other lady. 24. "We shall be much obliged to you if you will. 25. How far is it?" 26. "It is a mile and a half to drive and half a mile to walk; if you like I will show you the way across the park, the grass is not wet."

Observations. 1. *The house was hidden away by trees* = *achter boommen verborgen*. —

2. *Formerly* = *vroeger*. — *Chief residence. Place of abode. Place of residence.*

3. (A) *part of it*: When *part* is understood to indicate a distinctly detached portion, the indefinite article is used, but the rule is more honoured in the breach than in the observance. — *The remain(s)*. —

4. *The very flags*. — *Plaited of reeds* should be *p. of rushes*. *Reeds* are sometimes used for thatching purposes in some districts of England (*Du. riet*). *Mats* are plaited (woven) of rushes (*Du. bies*). *Pleat*, a mere variant of *platt* is restricted to the meaning *fold*. — *An art which had not become lost here*. See *Kruisinga, Accidence and Syntax*, § 71. —

5. *The only (sole) inmates*. — *Husband and wife* is incorrect here. The relationship of husband and wife. By marriage husband and wife in the eye of the law are regarded as one person. Rights of husband and wife in one another's property. *Housekeeper* — *Householder* — *Caretaker*. The first word may be used in the sense of caretaker, custodian. Matthew Aylmer... *Housekeeper* of his Majesty's Royal Palace of Greenwich Park. The Bank occupies three floors, the *housekeeper* and his family live in the attics. (*Oxford Dictionary* i. v. *Housekeeper*.) *Householder* would be inappropriate in our text. Murray's definition runs: he who occupies a house as his own dwelling. The measure extended the electoral franchise to £ 10 householders (*J. E. Parrott, Life and Duties of a Citizen*, p. 76). A *caretaker* is a person put in charge of anything. We speak of the *curator* of a museum or of a library. — *At a settled fee* is impossible: settled government, a settled church, settled weather, a settled cold. — *To show visitors over a house* = *rondgeleiden*. Some visitors were shown over a model prison (*Royal Mag.*, Oct. 1913, 550). —

6. *Relic of the past*. — Turned (bent, directed) his steps. *Strides* are long steps. *Turned his strides* is a literal translation. — *Notice* — *Remark* — *Observe*. To *observe* is a continuous act, to *remark* is a special or single act. We *observe* a person's demeanour; we *remark* its peculiarities. To *notice* is to observe in a cursory way (See Günther). People who have no curiosity are sometimes attracted to *notice* the stars or planets when they are particularly bright; those who look frequently will *remark* that the same star does not rise exactly in the same place for two successive nights; but the astronomer goes farther and *observes* all the motions of the heavenly bodies in order to discover the scheme of the universe (Crabb). — *On his way*. — *Considering what he would do*. Wrong, for Lacy thought: What shall I do? It is impossible to use *will* in the first person when the form is interrogative. *Debating with himself. Revolving in his mind*. — *What he would do to his own house*: "What have you been doing to your hair? [Said to a girl who had submitted her hair to the wavings and curlings of a professional hair dresser]"

(Jessie Pope, *Actor or Architect*). — *Labourers' (not labourer's) cottages*. — *To satisfy the demands made on him*. The limited amount of time which too often remains for Greek when the demands of other subjects have been satisfied (*Cambridge Bulletin*, Oct. 1919). —

7. *Site* = situation (Du. *ligging*); ground or area upon which a building or town has been built or is to be built (Du. *bouwgrond, terrein*). The castle imposing from its size, its strength, its *site* (Murray's *Handbook*). The sites of ancient cities have been laid bare, coins dug up and deciphered (Buckle, *History of Civilization*, I. p. 2). — *Old Lacy enjoyed a situation (site) as picturesque as itself*. —

8. *In (on) an island*. — *It was on an island*. When the meaning of the verbs *stand* or *lie* is more or less weakened it is sometimes replaced by the verb *to be*: In the centre of the library *was* a table (Irving, *Sketchbook*). The statue of Erasmus *is* in the marketplace of Rotterdam (Douglas Jerrold, *Men of Character*, II, p. 21). Rotterdam *is*, as all the world knows, on the Maas (*Century Magazine*, Dec. 1900.). As a rule the verb *stand* is used. — *A rickety bridge does not render our vermolmde brug*. — *Felt as if he from real life was passing into the realm of shades*. The subject should not have been separated from the verb; moreover the subjunctive is to be preferred. (*Were*, not *was*). —

9. *He almost could not believe*. The Dutch *bijna* followed by a negative word is to be rendered by *hardly*, though this rule is not a hard and fast one: The language of Orm, which shows *almost no* French influence in vocabulary.... (O. F. Emerson, *History of the English Language*, § 330.) *I almost never* forgot my lines (*Strand Mag.*, 1916, 431.). — *Apparition-Vision-Phantom*. *Apparition* is the most general term (= sudden appearance); *vision* includes more than a solitary apparition and admits the idea of a scene in which many figures appear; *Phantom* denotes what has an apparent, but no real existence (Smith, *Synonyms*). *Vision* may also be applied to what is actually seen: For Michael the moment of waiting for the first shaft of the sun was scarcely to be endured: the *vision* of the city below was almost too poignant (Compton Mackenzie, *Sinister Street*, p. 577). Raynham hung in mists, remote, a *phantom* to the vivid reality of this white hand (Meredith, *Richard Feverel*, Ch. XV). The picturesque little *apparition* (*Little Lord Fauntleroy*, Tauchn. Ed. p. 100.) —

10. *His eye fell on an umbrella*. *An umbrella caught his eye*. Not: *His eye caught an umbrella*. — For the difference between *porch* and *portico* see the illustrations in Webster's Dictionary. — *Oak(en) bank* should be *oaken bench*. —

11. *In the winter*. *Wondering who the owner might be (who the owner was)*. Not: *Who the owner should be*. Wie zou de eigenaar zijn = I wonder who is the owner. See Poutsma, I, p. 29. Who should the owner be? is rare in present English. Krüger, *Syntax*, p. 1430 quotes: What should he be doing there? *Would* seems to be more frequent in this connection: "Who *would* that man be?" asked Mr. Philson. "Captain Welling, Sir" (*Royal Magazine*, March 1912, 413). — They're all bottled up against the drawing-room window. There's Mrs. Wilcox. — I've seen her. There's Paul. And who *would* an elderly man with a moustache and a copper-coloured face be?" "Mr. Wilcox, possibly." (E. M. Forster, *Howards End*, Ch. VI). Poutsma gives an example from *Pendennis* and adds: it is anything but improbable that this *would* should be considered due to mere carelessness. — *He was startled by a voice*.

12. *Inflexion (inflection) in the voice*. There was an inflexion in the voice which suggested command. (N. E. D.) *Modulation of the voice*. — Did not seem wholly *unfamiliar to him*. —

13. *Before him stood the ladies.* — Whom he had seen yesterday at the station. The rule that adverbs of definite time stand either at the head or at the end of the sentence is not always observed in English. —

14. *It was the youngest of the two ladies that spoke.* In spoken English the superlative is used in comparing two objects. See Sweet, *N. E. G.*, § 2081. —

15. *Pushed (tilted) over his eyes.* Neither of both ladies is obsolete. —

16. *(Mis)took him for a forester. Held him for a forester.* Archaic according to the Oxford Dictionary. There is a quotation from Newman's *Apologia*: If you would not scruple in holding Paley for an honest man. — *Forester*: His father and grandfather before him had been keepers of the forest and in the service of the de Gavrolles. He was a handsome fellow and endowed with all the manliness which comes of the occupation of a forester (Buchanan, *That Winternight*.) *Gamekeeper* = jachtopziener. — *Surveyor*, one who measures land. In the sense *overseer* the word is obsolete. — *Make o. pay for* = iemand betaald zetten. —

17. *Country-seat. Country-house. On view*, on exhibition, open to general or public inspection: Professor Flinders Petrie's latest discoveries at Memphis are now *on view* at University College (*London News*, June 27, 1908). He shall be *on view* in the drawing room before dinner (Miss Braddon, *Mt. Royal*, III, VI, 104). —

18. *It is inexcusable. Unanswerable* (decisive) is not right: He gave an unanswerable argument. *Irresponsible* is he who is exempt from legal responsibilities. Applied to actions it may mean what is done without a sense of responsibility. —

19. *Who was less put out (vexed, annoyed).* —

20. *It was Lacy Hall what we wanted to see. What must be that!* See Kruisinga, *Handbook*, II, § 766, note. —

21. *Lacy started slightly* = made a movement of surprise. *Was startled* = greatly surprised. *Startled by itself* is obsolete. *Stared* = keek raar op. — *He kept it back* could not be said here. She would have spoken to tell her husband her fears, but *checked herself* (Mrs. Stowe, *Uncle Tom's Cabin*, III.) —

22. *I would be able to must be changed into should be able.* —

27. *If you like I show you the way.* When the action is not present the future must be used in a head clause; here, however, the intention of the speaker should be expressed: *I will show you the way.* —

Good translations were received from A. H., Flushing, A. H., Amsterdam, J. D. W., Rotterdam, D. B., Groningen, K. V., Rotterdam, Z. Th., Oldenzaal, G. L. E.

Translations of the following text should be sent to P. J. H. O. Schut, 60 Maerlant, Brielle, before November 15th.

De dood van Koning Karel de Tweede trof de natie onverwacht. Zijn gestel was van nature sterk, en het scheen niet ernstig te hebben geleden door de uitpattingen waaraan hij zich had overgegeven. Hij had altijd op zijn gezondheid gepast, zelfs in zijn genoegens, en zijn levenswijze was van dien aard geweest dat hem een lang leven en een krasse oude dag schenen te zijn weggelegd.

Zoo traag als hij was bij alles wat inspanning van den geest vorderde, zoo flink was hij bij lichaamsbeweging. Als jonge man had hij zich naam gemaakt als tennis-speler, en ook toen hij op leeftijd kwam, was hij een onvermoeid wandelaar. Hij liep gewoonlijk zoo snel dat degenen die de eer

hadden hem op zijn wandelingen te mogen vergezellen, moeite hadden hem bij te houden. Hij stond vroeg op en bracht gewoonlijk elken dag een uur of vier in de open lucht door. Niet zelden zag men hem bij het kriecken van den morgen door het koninklijk park loopen met zijn honden spelen en de eenden in de vijver voeren, en deze tooneeltjes maakten hem geliefd bij het volk dat altijd graag ziet dat de hooggeplaatsten hun deftigheid afleggen.

Eindelijk, tegen het einde van het jaar 1684, werd hij door een lichte aanval van, naar men vermoedde, jicht verhinderd zijn gewone wandelingen te doen. Hij bracht nu zijn ochtenden door in zijn laboratorium, waar hij zich den tijd kortte met het doen van proeven met kwik. Zijn humeur scheen geleden te hebben doordat hij zijn kamer moest houden. Toch was er naar allen schijn, voor hem geen reden om zich ongerust te maken: hij had geen nijpend geldgebrek, zijn macht was grooter dan ooit te voren, de partij die hem lang in den weg had gestaan was verslagen.

Maar de opgewektheid die hem bij tegenspoed tot steun was geweest had hem nu verlaten. Een kleinigheid was nu voldoende om den man die zich bij tegenslag en in ballingschap zoo flink had gehouden, te ontstemmen. Niemand vermoedde evenwel hoe ernstig zijn gezondheid geschokt was.

Den tweeden Februari 1685 was Karel als naar gewoonte tijdig opgestaan, toen zijn bedienden tot hun groote ontsteltenis bemerkten dat de spraak van den koning onduidelijk was en dat zijn gedachten verward waren. Hij werd onmiddellijk naar bed gebracht en, ofschoon hij spoedig weer bij zijn verstand kwam, bleek weldra dat zijn toestand hoogst ernstig was. Alle bekwame geneeskundigen van de hoofdstad werden aan het ziekbed geroepen, maar zij konden den patient niet redden. Wel trad na een paar dagen een verbetering in, maar in den avond van den 5en Februari stortte de koning weer in en begreep ieder, dat het einde naderde.

Den volgenden dag, toen het bekend geworden was dat de koning op sterven lag, trok het volk in grooten getale naar de kerk ter bijwoning van den morgendienst. Het luide snikken dat zich liet hooren toen het gebed voor den koning werd gelezen bewees wel hoe zeer deze vorst, niettegenstaande zijn vele gebreken, door zijn groote vriendelijkheid bij de menigte geliefd was. Het einde kwam nog denzelfden dag. Tegen den middag werd de tijding in de hoofdstad verspreid dat de koning de eeuwige rust was ingegaan.

Notes on Modern English Books.

VIII.

A MEMOIR OF SAMUEL BUTLER.

It has taken the literary critics as well as the public a long time to recognize the exceptional merits of Samuel Butler, but now that he has once been discovered, his fame is not likely soon to dwindle. Hardly any name from the literature of the Victorian Era has of late come more to the fore than Butler's, and his books — save *Erewhon* scarcely looked at during his lifetime — now bear on the flyleaves such greatly coveted records as: "New Revised and Enlarged Edition", "Fifth and Popular Impression", "Thirteenth Impression of Tenth Edition" and so on.

G. B. Shaw, one of the first to see Butler's great importance, one of the first also to undergo his mighty influence, has more than once complained

of the little insight shown by the critics with regard to Butler's work, more especially with regard to that powerful novel: *The Way of All Flesh*. In his preface to *Major Barbara* he wrote: "It drives one almost to despair of English Literature, when one sees so extraordinary a study of English life as Butler's posthumous *Way of All Flesh* making so little impression that when, some years later, I produce plays in which Butler's extraordinarily fresh, free and future-piercing suggestions have an obvious share, I am met with nothing but vague cacklings about Ibsen and Nietzsche". He also declared, that nine persons out of ten on hearing the name of Samuel Butler mentioned, would think only of *Hudibras*.

These times are past and even so ardent an admirer as Shaw must be satisfied with the amount, if perhaps not always with the quality, of the praise now meted out to his master. In Holland Butler is still almost exclusively the man who wrote *Erewhon* — translated into Dutch as early as 1873. And yet clever, original and interesting as this 'best satire of its kind since Gulliver' (Birrell) may be, it is not Butler's greatest achievement and a knowledge of this book alone will by no means give an adequate idea of his accomplishments as an author. Writing about his wanderings in his beloved Italy (*Alps and Sanctuaries*) he enriched English literature with a delightful book of travel; in *Life and Habit, Unconscious Memory and Evolution Old and New* he revealed himself as a philosopher and naturalist of uncommon power and originality; last not least his one novel proper *The Way of All Flesh* is an astonishingly vivid representation of English middleclass life in the 19th century, remarkable alike for its creative psychology and for its wit, satire and sound judgment. Mr. G. B. Shaw's indebtedness to this book, which he himself so frankly admitted, cannot be easily overrated; its influence on a large group of younger novelists as Gilbert Cannan — who wrote a book on Butler, — Compton Mackenzie, J. D. Beresford, Douglas Goldring, W. L. George and others is also obvious and there can be little doubt but this posthumous, largely autobiographical novel will one day be considered one of the landmarks in the history of English fiction.

Then there are the famous *Note-Books* of which Mr. Fifield published a popular edition*). Butler had a habit of carrying a pocket-book about with him, in which he jotted down everything he thought likely to be of use for his work later on. As might have been expected, comparatively little of this mass of material was actually used and the collected notes form a valuable supplement to Butler's works. They form a volume unique in its kind; witty, spontaneous, sincere; full of deep thought and shrewd observation. Butler was a decidedly subjective writer, also in his novel: "I know", he says himself with perfect truth in *The Way of All Flesh*, "that whether I like it or no I am portraying myself more surely than I am portraying any of the characters whom I set before the reader. I am sorry that it is so, but I cannot help it". The *Note-Books* reveal of course his own personality even more clearly. Yet there were sides to his character and incidents in his life which he purposely avoided to touch upon.

It was left to his friend Mr. Henry Festing Jones to complete the picture of this complicated personality — satirist, philosopher, novelist, painter and musician — and to tell the tale of his life. He has made it a signal success. The two volumes of the *Memoir*¹⁾ read like a novel, a lively, highly interesting novel. In a great measure this is due to the subject and to the

¹⁾ *Samuel Butler. A Memoir* by H. F. JONES. Two volumes, XXX + 448 and VIII + 531 pp. Macmillan & Co., London. 1920. 42 s. net.

favourable circumstances under which Mr. Jones could work: he knew Butler intimately for a considerable number of years and had access to all or nearly all the documents necessary for his task. Nevertheless the difficulties to present all this material to the public and preserve the impression of a continuous, lively narrative remained great and these difficulties he has overcome very felicitously. His method is admirable. He does not obtrude his own comments or interrupt the story by subjective description, but puts letters by Butler himself and by his friends, notes, pictures, poems, pieces of music, parts from Butler's books and other documents in their right places and connects these data by direct narrative, revealing quite impartially his hero's little faults and great qualities, his quaint prejudices in matters of music and literature, his flashes of deep insight, his sincere and restless seeking for truth.

The only — almost of necessity — dry parts are the few pages in the beginning devoted to the history of Butler's ancestors, but as soon as Samuel himself makes his appearance the story begins to fascinate the reader and the interest is kept up to the very end. New light is thrown on Butler's reasons for emigrating to New Zealand, on his life out there in all but complete solitude, on his noble attitude towards his friend Pauli, whose incredible meanness and deceit afflicted him so sorely, on the unfortunate relations with his father, on the regrettable personal quarrel with Charles Darwin, which is here proved to have arisen from a misunderstanding. Furthermore the memoir contains the full correspondence — as far as it still exists — between Butler and Miss Savage, a remarkably witty and sensible woman, for several years his friend and adviser, to whom he owed many valuable suggestions and some sound criticism. The volumes also supply excellent material for the study of Butler's great novel, showing in what points it was autobiographical, what events were changed or interpolated, why this was done — in short they give the genesis of a most remarkable book so fully and clearly as it but rarely granted us. And what is even more, they supply a wealth of material for the study of the intellectual life of the 19th century in general. The great problems of religion and science, among which the theory of evolution holds of course a central position, are amply discussed and the reader makes the acquaintance of many celebrities of the day and sees them here from another point of view than was hitherto taken by the historians.

This memoir, which the *Times* called: 'one of the best biographies in the language', may be highly recommended even to those who have not yet read anything by Butler himself; for his admirers — and their number seems ever on the increase — Mr. H. Festing Jones's work is a veritable treasure trove.

There are more than twenty excellent full-page illustrations, mostly portraits of Butler and reproductions of his pictures, and the paper and printing of the books leaves nothing to be desired.

A. G. v. K.

*) The firm of A. C. Fifield, London, have now published: *The Complete Samuel Butler* in 18 volumes, sold separately at prices ranging from 2 s. 6 d. to 8 s. 6 d. (1st quarter 1920). Some of the most important of his works are:

Alps and Sanctuaries, 7 s. 6 d. with 83 illustrations.

The Note-Books, 7 s. with portrait.

The Way of All Flesh, 7 s.

Erewhon 5 s.

Erewhon Revisited, 5 s.

Life and Habit, 7 s.

Evolution Old and New, 7 s.

Reviews.

Ossian, et l'Ossianisme dans la littérature européenne au XVIII^e siècle, par F. VAN TIEGHEM. Groningen, J. B. Wolters, 1920. (Neophilologische Bibliothek).

Mr. van Tieghem is the well-known author of an excellent and elaborate work on the influence of Macpherson's Ossianic imaginations on the literature and spiritual culture of France, where he gives us a most correct and clear notion of Ossian's relation to the sentimentality, the self-analysis of the second part of the XVIIIth century and the romantic ideas.

It must not have been very difficult to the author to depict in broad outline, in a little book of 60 pages, the development of Ossian's influence in Europe during the XVIIIth century, to characterize translation, imitation and inspiration emanating from the ancient Gaelic bards. In part his book is a summary of his *Ossian en France*. But he has taken up a higher point of view and from there he shows us, beyond the frontiers of his country, the towers and castles of Ossian's greater spiritual realm.

It is remarkable that in England of all countries Ossian's poetic influence has been of no great importance: „Dans ce pays en effet, après la curiosité et les discussions des premières années, Ossian, même pour eux qui le croient authentique, éveille plutôt un intérêt documentaire qu'un enthousiasme poétique”.

And further: „Jusqu'à la fin du siècle, aucun poète anglais de quelque éclat ne se déclare nettement son disciple, ni parmi les derniers classiques purs ou de transition, ni dans le camp des novateurs. Cowper, Crabbe, ne lui doivent probablement rien; Blake, isolé et peu connu, l'aime et s'inspire de lui; mais à l'écart et comme dans l'ombre; l'Ecosais Burns a lu le barde des Hautes-Terres, mais son génie vivant et ardent se tourne d'un tout autre côté. D'autre part, si Coleridge lui doit une inspiration de jeunesse, il est certain qu'Ossian, auquel il paraît être fidèle, n'a pas tenu une grande place dans ses idées littéraires; quant à Wordsworth, il est nettement hostile aux poèmes et au genre ossianiques”.

All the more powerful is Ossian's sway on the Continent, from Italy to Sweden, from Amsterdam to Vienna.

What Mr. van Tieghem gives is only a general view, a broad sketch of the Ossianic phenomena in Europe, based on the result of scientific research in the different countries and centres of literary art. It is therefore very pregnant and suggestive.

J. PRINSEN J.LZ.

Studien zu Shelley's Lyrik. Von DR. HERBERT HUSCHER. Leipziger Beiträge zur englischen Philologie, herausgegeben von Max Förster. Heft I. Tauchnitz, 1919. Geh. M. 10.—.

Passionate love and admiration for a great poet may lead to valuable and quite unexpected discoveries. Dr. Huscher's new book furnishes us with a striking example. Having read and reread Shelley's lyrical poems and having no doubt been deeply moved by the wonderful beauty, the subtle charm of these spontaneous outpourings of a poet's inmost heart, Dr. Huscher asked himself three difficult questions, viz:

1. "War Shelley ein vorwiegend elementar oder ein vorwiegend reflexionsgeklärt schaffender Lyriker?"

2. Ist der Gefühlsausdruck in seinen Gedichten sensitiv oder affektiv geartet?
3. Welchem Apperzeptionstypus neigt der Dichter zu: dem visuellen, dem akustischen oder dem motorischen?"

In his book he reveals the methods by means of which he found a satisfactory solution to these problems and after a hundred and fifty pages of scientific analysis, patient comparison and religiously exact calculation he comes to the astonishing conclusion that:

P. B. Shelley = (II'/III)' S (A) m v_2

whereas a poet as e.g. Robert Burns must be content with the modest definition of: (I)' (S) A v_1 m. (p. 131.)

Does it not look gloriously like mathematics or chemistry? Or rather — do not the formulae bear a surprising resemblance to those invented by the immortal Pennewip in his ingenious classification of human beings? But we must try to find out the meaning of the admirably concise definitions.

Dr. Huscher's book is divided into three parts. In Nr. I: "Einleitung und Methodik" he divides poems into four types, nrs. II and III of which we will quote as they are necessary to understand some of the Shelley-symbols given above:

"Typus II umfasst Gedichte, die von einem Gefühlserlebnis ausgehen, dieses zunächst elementar darstellen, daran aber eine Reflexion knüpfen. Typus III umfasst Gedichte, die von einem Gefühlserlebnis ausgehen, dieses aber reflexionsgeklärt, d. h. erst nach verstandesmäßiger Zurechtlegung darstellen."

Then he explains the terms "sensitiv" and "affektiv" and lastly there is a chapter on "visuelle, akustische und motorische Apperzeption," every part being clearly illustrated by the quotation of English, German and French poems.

The second division is called: "Untersuchung Shelleyscher Gedichte". The dissection of the poems is unsurpassed for thoroughness and deadening accuracy. As an example of the way in which Dr. H. sets about his task we will quote part of his treatment of the well-known, exquisitely beautiful lyric *The Indian Serenade*.

.... "Die Phantasie ist hier nicht konstruktiv (III/IV Ph) sondern sie schaltet mit den im Unterbewusstsein aufgespeicherten Vorstellungen gemäss den ihnen momentan eigenen Gefühlsspannungen (I Ph) Da die Hingabe an die durch die Musik erweckten Empfindungen viel grösser ist als der innere seelische Druck, nennen wir das Gedicht sensitiv. Die Sinnesdaten sind vorwiegend motorisch taktile Transpositionen musikalischer Eindrücke: arise, winds, breathing, led, wandering, airs, faint, silent, fail, dies, lift, I die, I faint, I fail (rain), beats, fast, press. Visuell: Stars are burning bright, chamber windows, dark... stream. Typus I Ph S m (v_1)."

That such expressions as: arise, airs, lift etc. are "vorwiegend motorisch-taktile" etc., while 'dark... stream' is "Visuell" is pretty clear, though not every one may be clever enough to make the discovery without Dr. H.'s learned assistance, but how in the world does Dr. H. know that: "die Hingabe an die durch die, etc. ist viel grösser als der innere seelische Druck"? We challenge him to prove it — scientifically, mind.

Another interesting analysis is that of the poem: *To William Shelley*. The small part which we can quote here will strike the reader by its profound truth as well as by its tasteful phraseology:

"Strophe I Allmähliches Vollsaugen mit Empfindung, zuletzt bereits Ausstoszen des Gefühls.

- Strophe II Gefühlsströmung von innen nach auszen,
 " III von auszen nach innen
 " IV von innen nach auszen
 " V von auszen nach innen
 " VI von innen nach auszen.

Unter Einsaugen, Vollsaugen, Gefühlsströmung von auszen nach innen, verstehen wir hier auch die schwelgerische Hingabe an jene Empfindungen (Gefühlsspannungen) die die Phantasiebilder hervorgerufen haben . . . Typus II Ph S A (S A S A) m v."

More than a hundred and fifty poems are put on the dissecting-table and then follows the concluding part of the book: III "Verwertung der Resultate unter Hinzuziehung äusserer Zeugnisse", which contains the most readable pages of this somewhat dry study. As soon as the author conquers for a while his fatal mania for mathematical analysis and classification he has some shrewd and interesting observations to offer as e.g. in his comparison of Shelley, Wordsworth and Hebbel or in the fine pages devoted to Shelley as a metrical artist. But on the whole the desire for scientific theories and computations was too strong to be resisted. Perhaps he was awed by the forbidding phrase in his editor's foreword: "Die Leipziger Beiträge sollen . . in *streng* wissenschaftlicher Weise Einzelfragen behandeln . . ."

The conclusion to which the author comes has already been communicated in its algebraic conciseness. What II, III means our first quotation has revealed; S, A (sensitiv & affektiv) will become clear by the following: "Tritt in einem Gedicht die Sinnesempfindung d.h. der von auszen nach innen gerichtete Gefühlsstrom stärker hervor als der Affekt d.h. der von innen nach auszen gerichtete Gefühlsstrom, so nennen wir es sensitiv"; the combination S (A) is used to denote that "die Stärke des Affekts nur der des motorischen Reizes entspricht". Lastly m v₂ means that "(bei Shelley) das visuelle Element gewöhnlich flutend (ist). Er ist sensitiv-motorisch-visuell, Burns dagegen affektiv-visuell-motorisch . . . wobei v₁ gegenständlich visuell, v₂ visuell hinsichtlich Licht und Farbe bedeutet".

Let us assume that all this is irreproachably correct. But what is the use of such statements? Does this knowledge foster in us a deeper love, a keener appreciation, does it contribute anything to a clearer understanding of Shelley's art? We fail to see it. We can only see in all this dissecting and calculating and summing up the desire to docket the work of a great man, the ideal being to submit all poets to the same treatment and to arrange them in a large scheme, as butterflies are pinned by collectors in their destined places over a scientifically correct Latin name. Here is Shelley ready, caught and determined, put him in his place over the formula (II'/III)' S (A) m v₂, Burns a little higher up: (I) (S) A v₁ m, etc. etc.

Dr. H. seems to have been very eager to give the first fruit of his labour of love to the world. In his preface he tells that he excluded two of Shelley's greatest lyrics from his examination "weil die Analyse von Dichtungen wie *Epipsyhidion* und *Adonais* nur auf Grund langwieriger Vorarbeiten möglich wäre" (!) An unexpected and dangerous confession for the author of a "strictly scientific" book to make!

Suppose he does examine these two most important lyrics later on, when he has more time and that he should then come to the conclusion, that after all Shelley is not (II'/III)' S (A) m v₂ but e.g. (II'/III)' (S) A m v₂! The shock would be almost too cruel.

A. G. v. KRANENDONK.

Thackeray als historischer Romanschriftsteller. Von Dr. GUDRUN VOGEL. Leipziger Beiträge zur englischen Philologie, herausgegeben von Max Förster. Heft II. Tauchnitz, 1920. M. 8.—

According to Dr. Vogel Thackeray wrote four novels that with a little squeezing may be packed up in a box labelled 'historical'. They are *The Memoirs of Barry Lyndon*, *The History of Henry Esmond*, *The Virginians* and the unfinished *Denis Duval*. In a short introduction he explains Thackeray's preference of the 18th century, telling us again what we would never seem willing to understand that Thackeray: "teilte mit Swift und Johnson die pessimistische Betrachtungsweise des menschlichen Lebens"; and distinguishes between two groups of historical novels to the second of which viz. the one occupied with "das Kulturhistorische Milieu" Thackeray's works belong. The study is divided into two parts: "Das Geschichtliche Element in Th.'s historischen Romanen" and "Die Verknüpfung des geschichtlichen Elements mit der Fabel". The first part is again subdivided into three chapters and the second part gives a lengthy analysis of the four novels in question and two other chapters. Finally there is a résumé of the results. Of course, it is all as systematically designed and conscientiously analysed as we may expect of a German 'Doctor' and a pupil of Prof. Max Förster's. Also it is unquestionable that some really valuable results are arrived at by the method of Dr. Vogel. He shows, for instance, how comparatively little Thackeray told us of the "histoire de bataille" and of political history; how shallow his historical characters are as compared with the "frei erfundenen" and above all, how strongly his likes and dislikes influenced him in the representation of them all.

Some time ago I pointed out in this periodical that Thackeray's conception of Swift's character in *Esmond* was untruthful. Dr. Vogel is of the same opinion not only with regard to the Dean of St. Patrick's but also with regard to Marlborough and General Braddock. Sympathies and antipathies would seem to have swayed Thackeray to such an extent as to blind him both to the bad and to the good qualities of his personages. But this does not only apply to the historical characters but also to the so-called "frei erfundenen", as Lyndon, Esmond, Beatrix, etc., as well as to many characters in the non-historical novels, e.g. Becky Sharp, Dobbin, Laura, Colonel Newcome. The exaggeration of the good to the elimination of the bad — and vice versa — is a fault rather of the age than of any special Victorian novelist. The other master, who is always in the background when we speak of the present one, fell into the same error, an error which perhaps neither Dickens nor Thackeray would have committed had not their audience loved to see their morality magnified and their pharisaism minimised.

It is a drawback of such studies as the one in question that they attempt to cut up something which is really indivisible. Thackeray the historical novelist was so little different from Thackeray the author of *Vanity Fair* that it is almost impossible to write a book about the one without mentioning the other. And yet Dr. Vogel has scrupulously avoided to trespass on the adjacent grounds, and in so doing he has, for the sake of systematisation and scientific specialisation, cut up the works of an artist, a genius, in such a way as to make us altogether forget that there is a spirit in these works, which cannot be caught into any system, because it never knew any limits itself.

After a couple of years' silence we are glad to hear the German voice again in the field of English letters. But must it go on singing to the same old tune?

W. VAN MAANEN.

COLERIDGE, *Biographia Literaria*, chapters I-IV, XIV-XXII.

WORDSWORTH, *Prefaces and Essays on Poetry*, 1800-1815.

Edited by GEORGE SAMPSON, with an Introductory Essay by SIR ARTHUR QUILLER-COUCH. Cambridge University Press. 10/— net.

A plain-text edition of Coleridge's *Biographia Literaria* in its entirety must be puzzling and discouraging for the uninitiated student to read. Much of the contents of the book is quite foreign to literature, little of it is really biographical, while the greater part presupposes a thorough acquaintance with the poetry and prose of another writer. "It begins, as an autobiography should, with Coleridge himself; but, after uttering a protest against Reviewers, it digresses into barren regions of Germanised philosophy, and ends by being all about Wordsworth." Mr. George Sampson has done useful work by selecting the literary portions and combining them with Wordsworth's critical utterances into one volume. Sir Arthur Quiller-Couch has contributed an essay on the relations between Coleridge, William and Dorothy Wordsworth, in which he lays special stress on the influence Dorothy exercised over Coleridge, an influence traceable even from entries in her diary to lines in *The Ancient Mariner* and *Christabel*.

The chapters omitted from the *Biographia* are summarized in an appendix, some passages being given in full. The genesis of the book is dealt with in another appendix containing letters written by Coleridge in 1815 and 1816 to Wordsworth and others. These, as much of the introductory and explanatory material in this volume, give us an insight into their writer's thoughts and circumstances, ignorance of which is in many cases fatal to the right understanding and appreciation of literary work. The notes, lastly, are peculiarly full and interesting, and convey also a great deal of information concerning the poetry of Coleridge and Wordsworth and the critiques of their not always sympathetic reviewers. Even their friend Southey called the *Rime of the Ancient Mariner* "a Dutch attempt at German sublimity!" Many will be surprised to learn that Wordsworth once committed himself to unfavourable criticism of the poem, in a note, subsequently withdrawn, to the 1800 edition of the *Lyrical Ballads*. More interesting, however, is Wordsworth's account of the origin of the *Rime*, dictated many years later to Miss Fenwick, "somewhat different and probably more accurate" than that given by Coleridge in *B. L.* ch. XIV.

In Coleridge the philosopher eventually ousted the poet, and his present editors unhesitatingly side with the latter. Thus Sir Arthur pounces on a rather unfortunate utterance on artistic and philosophic aesthetics, by the president of an Aristotelian Society, to sneer at philosophic theories of art wholesale, from Hegel to Croce and Bergson. In support he quotes Goldsmith's *Citizen of the World*: "You see, my friend, there is nothing so ridiculous that has not at some time been said by some philosopher" — which may be true, but seems a rather facile way for a Cambridge Professor of Literature to dismiss aesthetic philosophy. Once, too, Mr. Sampson becomes professorial (in a different way) on the subject of "fixed canons of criticism". "The search for an infallible 'absolute' in criticism, in science, in philosophy, and in religion, is like the search for an elixir of life fascinating but hopeless, an end towards which man may travel hopefully, but at which he must never expect to arrive" — which, if not facile, sounds rather apodictic.

An edition like this inevitably tends to push Coleridge's philosophical work still further into the background, and thus to widen the cleavage

between the study of literature and that of allied domains of thought, of which philosophy is one. In the present condition of English studies in this country, however, it will hardly aggravate the existing evil. For the purposes it professes to serve the book can be recommended without hesitation.

R. W. ZANDVOORT.

The Chapbook, A Monthly Miscellany. Published by The Poetry Bookshop. Numbers 11—14; 1/6 each.

Edwin Arlington Robinson's poetry presents the mind of New-England, the poetry of Robert Frost presents its heart. His is the most carefully weighed, the most mature poetry now being written in America. Amy Lowell's poetry is a poetry of purely surface appearance. It springs from the rampant prosperity, the blatant successfulness, of America. Like that prosperity and successfulness, it dazzles the beholder at the outset; later on, he perceives vaguely that something is lacking, some finer shade of meaning, some deeper spiritual ideal, some nobler conception of humanity. It is always poetry of sharp, objective fact. It is even fact made slightly artificial by being deliberately handled by its possessor in such a way as to bring out its most strikingly picturesque side. For this reason she has drawn upon books of history and memoirs for a great many of her themes. — So much, says John Gould Fletcher (himself one of those American poets who, like Ezra Pound and T. S. Eliot, have found Europe a more congenial place to live in than the Great Republic) in number 11, for the older group of New England poets. But the backbone of America being the great plain of the Middle West, he turns his attention next to the literary representatives of that in diverse respects monotonous region, Edgar Lee Masters (of the *Spoon River Anthology*, which for its photographic realism is interesting, but cannot be termed great poetry), Carl Sandburg (who has the root of the matter in him, but has never been able to get beyond the most elementary rhythmic forms), and Vachel Lindsay, of Kentucky stock, who in order to produce community-art had first to bind himself apprentice to the Southern negro. "The negro not only gave to Lindsay the peculiar syncopation of metre which is his sign-manual as a technician, but also that mingling of religious fervour with naïve grotesque which makes the substance of his poems.... Much of Lindsay's work is journalism, just as, in a different sense, much of Miss Lowell's work is journalism.... It does not quicken the imagination. There is in it immense noise and energy, but America does not need more noise and energy, but rather an escape from them. This escape Lindsay does not provide".

Ezra Pound, Mr. Fletcher holds, might quite easily have lived with Bertran de Born, or even Villon, held rhyming bouts and drinking bouts with them, and broken their pates if necessary. "As a pioneer, as a treader in unbroken paths, America can afford to salute the earlier, as it is forced to reject the later Pound; and a whole host of modern American poets could never have done the work they are doing without the inspiration of his influence."

Conrad Aiken, 'possibly a romantic, born out of time', has the equipment of a poet, but it is not certain 'that he has found the theme which will enable him to make fullest use of that endowment. Living in a country which has produced fewer individual great men than any other, and where the great body of the population are notoriously similar to each other, he is practically confined to the exploration of the fantastic side of such ordinary lives as he sees about him.'

Wallace Stevens — is it not rather late in the day? — follows in the steps of Mallarmé and Villiers de l'Isle Adam. And last of all there is Alfred Kreymborg, whose name is *not* Danish, as Mr. Fletcher thinks, but Dutch or Westphalian. *Son verre n'est pas grand, mais il boit dans son verre*, and he is 'tending in the direction of drama through the medium of puppet-plays'. — An appendix gives some welcome extracts from the books mentioned in the text.

Number 12 gives *A Bibliography of Modern Poetry*, ranging from January 1912 to the end of May 1920. The anonymous Recorder has appended notes where it seemed to him either that an original work has been contributed to English Literature, or that an author has attained a spurious reputation. These notes are, on the whole, good, to the point and judicious. I do not think he should have called Charles M. Doughty, that out-Spenserer of Spenser, one of the greatest writers of the present day. With Recorder's comment on John Drinkwater, which I endorse¹⁾, it is interesting to compare Lascelles Abercrombie's judgment in the April number of the 'Poetry Review' for 1912: 'it is already recognizable as the work of a pioneer'. About W. W. Gibson I shall express myself at some length in the December issue of this paper, and about Sturge Moore the same number of the Poetry Review which I have already quoted contained something better.²⁾

I noticed a few inaccuracies. Edmund Gosse's *On Viol and Flute* appeared as early as 1873, so that the '1916' volume must be a reprint. On page 22 'Thomas Gibson Hake' should be 'Thomas Gordon Hake', the volume is not *Tales and Parables*, but *Parables and Tales*, and, though re-issued in 1917, was originally published in 1872.

Number 13 contains thirteen poems by thirteen different authors. Sturge Moore's contribution is very Browningsque and John Freeman's intricate rimes wedded to halting rhythms prove again (to me at least) that this poet is much overrated in England. I think further that if Edith Sitwell remains bent upon making the Philistine stare the time has now come for her to do so by not trying to. Several of the other contributions are pleasing — Shepherd's and Chalmers's very much so —, and two at least are something out of the ordinary, Harold Monro's *Earthliness* for its thought and Ford Madox Hueffer's *Immortality* for its passionate protest against mere Parnassianism.

A play in one act — *Aria da Capo* by Edna St. Vincent Millay — fills number fourteen. It bears some superficial likeness to certain products of the yellow and frivolous 'nineties', but is in reality a 'satire keen and critical'. — Would it not be an improvement, at any rate would it not be nearer reality, if, after the shepherds have killed each other, *another* Pierrot and Columbine were to appear for the Da Capo?

WILLEM VAN DOORN.

¹⁾ 'He is *poetical* on every subject. He is openly and plainly the descendant of the English poets. His verse shows how well he has assimilated and reproduced them. His thought is usually commonplace and an exhaustive examination of his work leads to the conclusion that he expresses himself, not in the manner that is actually natural to him, but as he feels a poet should.'

²⁾ According to Recorder Sturge Moore is 'one of our best poets'. Compare Arundel del Re in the review mentioned: "He is a poet of the modest and unpretentious type. Poetry is the intensification of his inner life and the free and natural expression of a deep love of beauty. He never takes us by surprise. He never attains the heights of lyrical rapture. We feel in his work the exhilaration and freedom of the open air and the southern joy of life."

Bibliography.

POETRY, FICTION, DRAMA.

Select Early English Poems, IIⁿ. Edited by SIR ISRAEL GOLLANCZ. *A Good Short Debate between Winner and Waster*. An alliterative poem on social and economic problems in England in the year 1352. With modern English rendering. Milford, 5/- net.

The Three Prestis of Peblis. How thai tald thar talis. Edited from the Asloan and Charteris Texts by T. D. ROBB. $9 \times 5\frac{3}{4}$, xlv. + 99 p.p. Scottish Text Society.

This work is a Scottish poem of unknown authorship dating from the fifteenth century. The preface describes the meeting of three convivial priests to celebrate the Feast of St. Bride. After dinner they fall to story-telling and their three tales are set down. The first two are political satiric of the period, and the third a religious allegory with points of likeness to "Everyman". The present edition has a substantial literary and historical introduction, three facsimile plates of the Charteris blackletter print of the work published in 1603, notes and glossarial index [T.]

Old English Ballads, 1553—1625. Chiefly from Manuscripts. Edited by HYDER E. ROLLINS, 9×6 , xxxi. + 423 pp. Cambridge University Press. 18 s. 6 d. net.

Divided into five sections, the first four containing religious songs and the last miscellaneous ballads. Six "Ballads relating to Queen Mary", three "Ballads on Protestant Martyrs", sixteen "Catholic Ballads", and thirty-eight "Protestant and Moralizing Ballads". The readings of the original MSS. or printed editions have been carefully followed in all important particulars, and each ballad is prefixed by a textual and, where necessary, historical note. Two appendices are added, one containing a long religious poem, "When Mary was Great with Gabriel" and the other an allegorical prose broadside, "A Singular Salve for a Sick Soul". Historical introduction, pp. xxxi, Index of first lines, titles and tunes, and glossarial index. [T.]

The Chapbook, No. 15, Sept. 1920. *Old Broadside Ballads*. Collected and edited, with reproductions in facsimile, and introduction by C. LOVAT FRASER. The Poetry Bookshop. 1/6 net. [A review will appear.]

Leaves of Grass. By WALT WHITMAN. Selected and edited with an introduction by ERNEST DE SELINCOURT. (The World's Classics Pocket Edition.) 6×4 , xx. + 392 pp. Milford. 2/6 net.

Poems, 1901 to 1918 (Vols. 1 and 2). By WALTER DE LA MARE, $8 \times 5\frac{1}{4}$. 250 pp. each vol. Constable. 27 s. 6 d.

Poems of To-Day. An Anthology. $7\frac{1}{2} \times 5$, xxxii. + 174 pp. Sidgwick and Jackson. 3/6 n.

Biographical notes on the 47 modern authors quoted in this anthology which first appeared in 1915, are added to this new edition. There is an edition without the notes in paper covers at 2 s. net.

The Monthly Chapbook, July 1920. *13 New Poems* by CONTEMPORARY POETS. 1 s. 6 d. net. [See Review.]

Tod MacMammon Sees his Soul, and Other Satires. By A. ST. JOHN ADCOCK. Swarthmore Press. 2 s. net.

Green Apple Harvest. By SHEILA KAYE-SMITH. $7\frac{3}{4} \times 5\frac{1}{4}$, 310 pp. Cassell. 8 s. 6 d. net.

The Captives. A novel in four parts. By HUGH WALPOLE. $7\frac{3}{4} \times 5\frac{1}{2}$, xii. + 470 pp. Macmillan. 7 s. 6 d. net. [A review will appear.]

Visions and Beliefs in the West of Ireland. Collected and Arranged by LADY GREGORY. With Two Essays and Notes by W. B. YEATS. Two Volumes. Putnam. 22 s. 6 d. net.

The Monthly Chapbook, No. 14, August 1920. *Aria da Capo*. A Play in One Act. By EDNA ST. VINCENT MILLAY. The Poetry Bookshop. 1/6 net. [See Review.]

LETTERS, CRITICISM, ESSAYS.

Letters of Mark Twain. With a Biographical Sketch and Commentary by ALBERT BIGELOW PAINE. $9 \times 6\frac{1}{4}$, xv. + 432 pp. Chatto and Windus. 18 s. net.

Letters of Travel. By RUDYARD KIPLING. 1892—1913. I. From Tideway to Tideway. II. Letters to the Family. III. Egypt of the Magicians. Macmillan. Edition de luxe, 10/6. Uniform ed. 7/6. Pocket ed. 7/6 and 6/—.

King Alfred's Books. By the Right Rev. Bishop G. F. BROWNE. With a map. S. P. C. K. 30 s. net. [A review will appear.]

Thought and Expression in the Sixteenth Century. By H. O. TAYLOR. New York, Macmillan Cy., 1920. 2 vols. \$ 7.50.

A Subject-Index to the Poems of Edmund Spenser. By C. HUNTINGTON WHITMAN. (Published under the auspices of the Connecticut Academy of Arts and Sciences.) Milford, for the Yale University Press. 15 s. net.

Shakespeare's Fight with the Pirates and the Problems of the Transmission of his text. By ALFRED W. POLLARD. Second Edition. Revised, with an introduction. $7\frac{1}{2} \times 5\frac{1}{4}$, xxviii. + 110 pp. Cambridge University Press. 7 s. 6 d. net. [A review will appear.]

Shakespeare's Handwriting. By SIR GEORGE GREENWOOD. $8\frac{1}{2} \times 5\frac{1}{2}$, 36 pp. John Lane. 2s. n.

Shakespearean Playhouses. A history of English Theatres from the beginnings to the Restoration. By JOSEPH QUINCY ADAMS. $8\frac{1}{2} \times 5\frac{3}{4}$, xiv. \times 473 pp. Constable. 21 s. net.

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The Early Popularity of Milton's Minor Poems. By G. SHERBURN. Chicago University Dissertation. 1920.

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Blake and Milton. A study of the relationship between the two poets' characters and systems of thought. By DENIS SAURAT. Librairie Felix Alcan, 1920. 7 fr. 50.

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The Learned Lady in England, 1650—1760. By MIRA REYNOLDS. Boston, Houghton Mifflin Co., 1920. \$ 2.—

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The Background of the "Battle of the Books". By RICHARD F. JONES. Reprinted from Washington University Studies, Vol. VII, Humanistic Series, No. 2, pp. 97—162, 1920. [A review will appear.]

Lewis Theobald. His Contribution to English Scholarship, with some unpublished letters. By RICHARD FOSTER JONES, Ph. D. Columbia University Press. 1919. \$ 2.00 net. [A review will appear.]

Schottische Volkslyrik in James Johnson's The Scot's Musical Museum. Von ERICH SCHWEBSCH. Palæstra (Untersuchungen und Texte, hrsg. von Alois Brandl u. a.). Mayer & Müller, Berlin. M. 20.—.

Daniel Webb. Ein Beitrag zur Englischen Aesthetik des achtzehnten Jahrhunderts. Mit einem Abdruck der *Remarks on the Beauties of Poetry* (1762) und einem Titelkupfer. Von HANS HECHT. Professor an der Universität Basel. Hamburg, Henri Grand, 1920. M. 10.—. [A review will appear.]

Sterne in Italia. By GIOVANNI RABIZZANNI. Rome: A. F. Formiggini. London: Truslove and Hanson. 12 lire.

Literary Culture in Early New England. By T. J. WRIGHT. New Haven, Yale University Press, 1920. \$ 4.50.

A Philosophical View of Reform. By PERCY BYSSHE SHELLEY. Together with an introduction and appendix by T. W. ROLLESTON. $8\frac{3}{4} \times 7$, xi. + 94 pp. Milford. 7 s. 6 d. net.

This unfinished prose work of Shelley's, though known to Shelley students, and described by Professor Dowden as giving us a greater knowledge of the side of the poet's mind presented to actual politics than any published work, has never yet been printed; and Mr. Rolleston, to whose father-in-law, Mr. Stopford Brooke, it was presented by Shelley's daughter-in-law, does a service to the history of political thought by its publication. [T.]

Jane Austen. By O. W. FIRKIN. New York, H. Holt & Co., 1920. \$ 1.75.

Guide to Carlyle. By AUGUSTUS RALLI. Two volumes. George Allen and Unwin. 42 s. n.

The Life of Benjamin Disraeli, Earl of Beaconsfield. By GEORGE EARLE BUCKLE, in succession to W. F. MONYPENNY. Volume V., 1868-1876, x. + 560 pp. Volume VI., 1876-1881, viii. + 718 pp. $8\frac{3}{4} \times 6$. Murray. 18 s. net each.

A Commentary upon Browning's "The Ring and the Book". By A. K. COOK. Milford. 12/— net.

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Samuel Butler, author of "Erewhon", (1835-1902). By H. FESTING JONES. 2nd ed. 2 vols. 8vo. Macmillan. 42 s. net. [See Review.]

The Monthly Chapbook, No. 12, Vol. II, June 1920. *A Bibliography of Modern Poetry*, with notes on some contemporary Poets. Compiled by RECORDER. The Poetry Bookshop. 1/6 net. [See Review.]

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The Bibliography of Walt Whitman. By FRANK SHAY. $7\frac{1}{4} \times 4\frac{3}{4}$, 46 pp. New York: Friedmans. \$ 3 n.

On the Art of Reading. Lectures delivered in the University of Cambridge, 1916-1917. By SIR ARTHUR QUILLER-COUCH. viii. + 237 pp. Cambridge University Press. 15 s. n. [A review will appear.]

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Notes on A Cellar-Book. By GEORGE SAINTSBURY. $7 \times 5\frac{1}{4}$, xxi. + 228 pp. Macmillan. 7 s. 6 d. n.

From the Log of the Velsa. By ARNOLD BENNETT. Chatto & Windus. 18/— net. [A review will appear.]

Essays drawn from the writings of GEORGE SANTAYANA by Logan Pearsall Smith. 12/6 net. [A review will appear.]

The Contemporary Drama of England. By THOMAS H. DICKINSON. $7\frac{3}{4} \times 5\frac{1}{2}$, 303 pp. Murray. 7 s. 6 d. n.

Herbert Beerbohm Tree. Some Memories of Him and His Life Collected by MAX BEERBOHM. 57 illustrations from photos and original drawings. Hutchinson. 21 s. net.

The contributions of which this biography is composed, written by Lady Tree and her daughters, Max Beerbohm, Edmund Gosse, Sir Gilbert Parker, Haddon Chambers, George Bernard Shaw, W. L. Courtney, and several others, cover practically the whole range of Sir Herbert Tree's activities

LINGUISTICS.

The Influence of Christianity on the Vocabulary of Old English Poetry. By ALBERT KEISER. University of Illinois Studies in Language and Literature, vol. 5, nos. 1 and 2. 1919, 1920.

Selections from Early Middle English, 1130-1250. Edited with introductions and notes by JOSEPH HALL. Part I: Text. Part II: Notes. Clarendon Press. 7/6 and 15/— net. The two parts together 21/— net. [A review will appear.]

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Surnames of the United Kingdom. A Concise Etymological Dictionary by HENRY HARRISON. The Moorland Press Ltd., London. 2 vols. 50/— net.

Exercises in English Pronunciation by M. L. ANNAKIN, B. A. Halle, Niemeyer. M. 6.—. [A review will appear.]

English Prepositions. By N. BÖGHOLM. Kjøbenhavn og Kristiania, Gyldendalske Boghandel, 1920.

A Contribution to an Essex Dialect Dictionary. By REV. EDWARD GEPP. Routledge. 5/— net. [A review will appear.]

Crabb's English Synonymes. By GEORGE CRABB. Centenary edition. Revised and enlarged by the addition of modern terms and definitions arranged alphabetically, with complete cross-references throughout. With an introduction by JOHN H. FINLEY. $8 \times 5\frac{1}{4}$, x. + 717 pp. Routledge, 6 s. n. [A review will appear.]

S. P. E. Tract No. III. *A Few Practical Suggestions*. By LOGAN PEARSALL SMITH. Clarendon Press.

This contains the Report of the Society for Pure English (S.P.E.) and remarks by Mr. Pearsall Smith on the Naturalization of Foreign Words: Alien Plurals; *ae* and *oe*; Dying Words; and Dialectal and Popular Words. [T.]

Peetickay. An essay towards the abolition of spelling. Being a sequel to "Some Questions of Phonetic Theory, Part I, 1916," by WILFRID PERRETT. $8\frac{3}{4} \times 5\frac{1}{2}$, 96 pp. Cambridge: Heffer. 6 s. n.

Cockney English and Kitchen Dutch. Lecture delivered at University College, Johannesburg, by PROFESSOR C. M. DRENNAN. $8\frac{1}{2} \times 5\frac{1}{4}$. Witwatersrand: Council of Education. [A review will appear.]

HISTORY, INSTITUTIONS, EDUCATION.

The Lollard Bible and other Medieval Biblical Versions. By MARGARET DEANESLY, M.A., Mary Bateson Fellow, Newnham College, Cambridge. Demy 8 vo. Cambridge University Press. 31 s. 6 d. net.

The aim of this book, which is the first volume in the *Cambridge Studies in Medieval Life and Thought*, edited by Mr G. G. Coulton, is to put the history of English biblical translations into its European background, and to consider English medieval translations historically from new material.

The Medieval Attitude toward Astrology, particularly in England. By TH. O. WEDEL. Yale Studies in English, LX. 1920.

The Great Fire of London in 1666. By WALTER J. BELL. John Lane, 25/- net.

English Political Parties and Leaders in the Reign of Queen Anne, 1702-1710. By WILLIAM THOMAS MORGAN. $9 \times 6\frac{1}{4}$, 427 pp. New Haven: Yale University Press. London: Milford. 12 s. n.

Some Eighteenth Century Churchmen. Glimpses of English Church Life in the Eighteenth Century. By G. LACEY MAY. (Studies in Church History Series). $8 \times 5\frac{1}{2}$, 224 pp. S. P. C. K. 9 s. n.

Mr. Lacey May's figures include Samuel Johnson, Wesley, Whitefield, John Newton, Cowper, Hannah More, George Crabbe and Wilberforce.

The Relations of French and English Society (1763-1793). By C. H. LOCKITT. $8\frac{3}{4} \times 5\frac{3}{4}$, x. + 136 pp. Longmans. 6 s. 6 d. n.

A study of the significance of the French Revolution as a matter involving both French and English manners, tastes, and ideas; with some explanation of the failure of the revolutionary propaganda in England. Appendices give lists of English visitors of note to France, and Frenchmen in England during the period and a bibliography. [T.]

Christian Socialism 1848-1864. By THE REV. CHARLES E. RAVEN, M. A.. Macmillan, 17 s. n.

A History of The Chartist Movement. By JULIUS WEST. With an Introductory Memoir by J. C. SQUIRE. 9×6 , xii. + 316 pp. Constable. 16 s. n.

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REFERENCE.

The Dictionary of National Biography, 1901–1911. The Second Supplement, edited by SIR SIDNEY LEE. Medium 8vo. 2,082 pages, less than 3 inches in thickness. Milford. Cloth gilt, 36 s. net; half morocco, 63 s. net; also a limited number on Oxford India Paper, maroon cloth, 45 s. net.

The English Catalogue of Books for 1919. Eighty-third year of issue. $10 \times 6\frac{1}{2}$, 288 pp. "Publishers' Circular."

The Year-Book of the Universities of the Empire, 1918–1920. Edited by W. H. DAWSON. $7\frac{3}{4} \times 5$, xiv. + 503 pp. Bell. 15 s. n.

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Wilfrid Wilson Gibson.

I.

Some time ago 'the Athenæum Literary Department' started a series of booklets under the general title of 'The Westminster Classics'. They are sixpence each, and, if one may say so, rather atavistic in appearance. In fact, they are not unlike our own 'Pantheon' series, which — *pace* the glorious shades of Vondel, Hooft, Breero, Huygens and Staring — I cordially detested when I was a youth, and which, having come to man's estate long ago, I still detest, for their unattractive get-up, for the prehistoric schoolroom atmosphere they suggest or exhale, and for their greyish or bluish paper, against which the small and worn type looks blurred.

Unwilling as I am to admit any extenuating circumstances in the case of the chief benefactors by the Pantheon atrocities, — in view of the present *inhuman dearth* both of noble natures and of decent paper, I cannot find it in my heart to blame the management of the Athenæum for their attempt to provide the lean of purse with something good to read on the principle of enclosing fair Portia's likeness in a casket of unseemly lead. So may the outward shows be least themselves.... Also, the projected series is of an unconventionality which rather appeals to me, as number two, for instance, consists of twenty-three poems selected from the later work of Wilfrid Wilson Gibson. Much as it may have gratified the poet to be proclaimed a classic in his lifetime, if only a Westminster classic, (though surely the Athenæum hall-mark is not a thing to be sneered at), it must have gratified him far more to see a new extension of his circle of readers. Art, even 'individualistic' art, if such a thing exists — is not an end in itself, but a means to an end. Having put his visions on canvas a painter does not want to stack them in a cellar, loft or alcove, of human eye unseen; he wants his paintings to be looked at, to be admired and liked. He wants to share his visions with others, to share them with the greatest possible number. And similarly a poet wants an audience; failing to gather one he will, of course, find some kind of substitute, and he may, and often will, pretend to be quite satisfied with a circle of sympathizers consisting of his lady-love, his youngest sister, and his old aunt, with, perhaps, an occasional aesthete thrown in, — nay, he may, as Gibson did in his first period, play his harp to imaginary kings and queens and knights, singing about imaginary kings and knights and queens.... But we may feel assured that all the time the poet is aware of the make-shift and the make-believe, and that in his heart of hearts he is chafing.

II.

A young poet inevitably begins by being a lover of poetry, and having fed his mind and his imagination on certain works which his taste pronounces to be immortal, he will set himself to compose masterpieces of his own. Certain lilts, certain rimes, certain phrases will have stuck in his subconscious mind, and will in the process of composition be thrown out as Jonah was by the whale. This, however, is not by any means the worst of the matter. It is a far more serious handicap to the novice, that the poets admired by him have taught him to use *their* eyes in looking at nature and humanity. They have taught him not only *how* to look, but also *where* to look. They

have cast a glamour over certain subjects, causing their reader and foster-child to pass by a multitude of others which he sometimes merely despises as nonpoetical, but oftener does not see at all. The result is known as derivative stuff, and the only thing that can enable an aspiring poet to shake off influences and produce work that matters is strength of character, which need not, and in the case of Wilfrid Gibson did not, become iconoclasm, though it often does, which indeed in a literary man bent upon realizing himself is pardonable enough.

Having written down this sentence I pause, reflecting that after all Gibson's strength of character may have led him too far, in that it has made him disown all his firstlings. He wants to be appreciated as the writer of *Daily Bread*, of *Fires*, of *Borderlands*, *Battle*, and *Livelihood*, not as *Urlyn the Harper*, nor as the author of *The Nets of Love*, *The Golden Helm*, and *The Web of Life*. And doubtless, for this attitude towards achievements which his heart cannot claim to be exclusively his there is much to be said. We know the story of the old gentleman who, listening to the sermon of an unoriginal parson, was heard to say at intervals, 'That was Blair', — 'That was Tillotson', — 'That was Stillingfleet', and so on. We can likewise imagine a reader versed in XIXth century poetry, perusing, with a due amount of pleasure, Gibson's earlier work, but interrupting his reading now and then to say, 'That was William Morris', — 'That was Tennyson', — 'That was Keats'. Sometimes the resemblance lies on the surface, as e.g. is 'King Hermaunce'¹), a poem which might have come straight out of Morris's *Defence of Guenevere* volume. (Cp. e.g. *The Sailing of the Sword*). More frequently, however, the indebtedness in less glaring, though nobody could mistake the Tennysonian note here, in *The Weary Singers*:

There is no peace in all the wandering sea,
And keen the northern air with stinging life;
While we would rest; at least awhile, to be
Forgetful of the world from which we flee,
Wherein forever surges, without end,
The blind, unceasing strife.
Yea, we are weary of the whirl and din
Of storm-set days and fevered nights, that spin
Fresh sorrows ever for the morrow's dawn;
Weary of tossing heights and gulfs that yawn,
While o'er us, ever curving perilously,
White-foamed disasters bend.

(*'Urlyn the Harper'*, 56)²).

But again, in the same poem the spirit of John Keats, goaded on by jealousy, elbows Tennyson's ghost away from W. W. G. the medium:

So thick the soaring reeds, we may not see
The sea-green willows ranged along the shore,
Nor any hill beyond the vale, and we,
Escaped awhile from earth's immensity,
Dream as old gods within a little world
Of peace, — where evermore
Fain would we lie, forgetting all that grieves,
Among the swaying calm of lily-leaves, —

¹) King Hermaunce puts out to sea;
The sea is grey beneath the wind.
King Hermaunce of the Red City!
Mariners, mariners, where are your songs
when the wind is filling the blood-red sails?

(*The Queen's Vigil*, 1902).

²) Compare Tennyson's *Ulysses* and *The Lotos Eaters*.

That thrust from glooming depths green spears in June, —
 But now, through all the peace of summer's noon,
 Spread like broad shields, when warriors endlessly
 Slumber with banners furled.

May we not too forget who sang in vain?
 May we not too forget, as they forgot
 The singer and the clear, sky-soaring strain?
 The labour and the toil and all the pain,
 The darkened noon, the lightning cloven night
 Of song remembered not?
 Forget awhile the keen, consuming fire
 That burned our souls to one white-flamed desire
 Among the fierce red passions of the earth?
 Forget awhile the hunger and the dearth?
 The gaunt and ghostly ever-wailing train
 Of sorrows wan and white?

III.

Other influences might be pointed out, e.g. the Maeterlinckian trick of creating an intolerable atmosphere of terror by making the same character repeat again and again, at intervals, the same shuddering exclamation (Cp. *The Songs of Queen Averlaine* in 'The Golden Helm'.) And yet, Gibson's very first volume contains work which, though undeniably in the tradition of English poetry, could have been written by no other poet. Let me quote some specimens here:

Who is she that cometh with the wind about her blown,
 Restless raiment gleaming full of colours of the sea,
 Green as under-curve of wave, white as waters overthrown?
 Wandering winds and waters tell me, who is she?

Deep in the dark of the forest I have builded a throne for
 my Dream:
 And there in the noon of the night-tide, where light of the
 moon may not gleam
 In shimmering raiment before me, throned, white, with a
 star on her brows
 She sits, and I harp to the Vision in silence and night
 of green boughs.

Shall I gaze for a while in the pool
 Of the waters of rest,
 Till the fulness thereof and the cool
 Have entered my breast;

Till the flame of my love and the fire
 That burns in my heart
 Be quenched, and dream and desire
 Be shivered apart;

That my days may be filled as a cup
 With fresh flowing peace
 From the heart of the earth welling up
 Till the life-light shall cease?

Nay, not for the peace of the earth
 That has been from the first,
 Would I yield the keen passion of dearth,
 The rapture of thirst.

Surely this is poetry that lives, and yet it is disowned and, I understand, has been rigorously excluded from the Collected Edition published in 1917

by the [American] Macmillan Company. I never saw the book, but I know from Professor Lyon Phelps's studies on contemporary English poetry (*The Advance of English Poetry in the Twentieth Century*, reviewed by me in this year's April issue of *English Studies*) that it opens with *Akra the Slave* (1904). Now I cannot help thinking that Gibson was ill-advised not only in rejecting much excellent work and including *Akra*, but also in choosing this by no means imposing achievement to be like Abou Ben Adhem's name 'leading all the rest'. Its subject is that of *Urlyn* — unsympathetic king, sympathetic queen, and beauty-worshipping artist (whether harper, jester, or knightly troubadour) —, a *motif* with which the mind of the youthful Gibson was continually obsessed and which has found its tersest treatment in *King Ormel*¹⁾, its best partly in *Urlyn the Harper*, partly in *Queen Averlaine*, but certainly its faultiest in *Akra the Slave*. Several of Gibson's earlier lyrics and narrative poems suffer from want of concentration, from linked sweetness too long drawn-out. The poet simply revels and wallows in descriptions for which the poetical *theme* merely provides the excuse, so that such a lyric as *The Wanderer* (very fitly, perhaps) seems to lead nowhere, and a story like *The Torch* — which ought to have been cast (or to be recast!) into ballad form²⁾ — drags and flags. *Akra* suffers in like manner³⁾ besides suffering, in places, from a too literary diction, which makes the poem unconvincing from a psychological point of view⁴⁾ and at the same time clashes strangely with its irregular and unconventional rhythms. Any lover of poetry will prefer a ballad like *The Unknown Knight* (from 'The Golden Helm') or a lyric like *The Parting of the Ways* (from 'The Web of Life'), both disowned. Here is the first:

When purple gloomed the wintry ridge
 Against the sunset's windy flame,
 From pine-browed hills, along the bridge,
 An unknown rider came.
 I watched him idly from the tower,
 Though he nor looked nor raised his head;
 I felt my life before him cower
 In dumb, foreboding dread.
 I saw him to the portal win
 Unchallenged, and no lackey stirred
 To take his bridle when within
 He strode without a word.

¹⁾ To be found in 'The Web of Life' and in my *Golden Hours*.

²⁾ It would be interesting to compare *The Torch* with Ernst von Wildenbruch's well-known *Hexenlied*, in which a similar theme is treated in a far more direct and stirring way.

³⁾ Compare the opening:

He thought to see me tremble
 And totter as an oar-snap reed,
 When he spake death to me —
 My courage, toppled in the dust,
 Even as the head of cactus
 The camel-keeper slashes
 That his beasts may browse, unscathed,
 The succulent, wounded green

⁴⁾ *Akra* remembers a night in his early youth, before he was captured, when he lived in a cave with his kindred. The melted snow comes down the mountain-side in torrents and, *couched within the cavern, the clamour keeps him wakeful*. Afterwards in his sleep, it seems to *surge* about him, as the *brawl of armed men*. Then he *springs from slumber* and steals without to *rouse the smouldering watchfire into flame and cast fresh crackling brushwood on the blaze*, but he hears nothing *save the choral noise of hill-waters singing to the stars* etc. (My italics).

Through all the house he passed unstayed,
 Until he reached my father's door;
 The hinge shrieked out like one afraid;
 Then silence fell once more.

All night I hear the chafing ice
 Float, griding, down the swollen stream;
 I lie fast-held in terror's vice,
 Nor dare to think or dream.

I only know the unknown knight
 Keeps vigil by my father's bed:
 Oh, who shall wake to see the light
 Flame all the east with red?

And here is the second:

Farewell! There is no other word to say
 For us who leave so many words unsaid;
 So many springs untasted by the way;
 So many fruits ungathered; and who tread
 Each kindling hour to ash beneath our feet;
 Hungered, a-thirst — we dare not drink nor eat;
 A-cold — the least, red flame of fire we dread.

Farewell! for here the valley-ways divide;
 I cross the stream; the beaten track you keep;
 Yet, both paths climb the barren mountain-side,
 Though sundered by deep cleft and craggy steep;
 And each, alone, must scale the perilous track,
 Unfaltering, nor ever turning back
 To look upon the valley, warm and deep —

The summer valley of our lost delight:
 Though fierce suns blind us; and, like driven spears
 Thrust through the curved, steel-gleaming shield of night,
 One after one, the frosty star-fires pierce
 Our shuddering souls with terror; though the blast
 Swoop on our clutching lives, and seek, at last,
 To hurl us headlong down the chasm of fears.

Farewell, farewell! But yesterday we met —
 Unknown, unknowing — yet from all time known.
 Surely, our souls that do not rise or set,
 Ere the sun kindled, or the stars were blown
 To singing flame together roamed the night
 Of chaos — ere God blinded space with light,
 And took love in the toils of flesh and bone!

Farewell! The night falls on us; the sky lowers
 With boding tempest; and on bitter breath
 The north wind bears my cry, and shakes the towers
 Of silence, till shrill echo answereth.
 Already night divides our labouring feet;
 Yet, in the peace of dawn, shall we not meet
 Upon the white and silent peak of death?

IV.

Perhaps, in 'running down' *Akra the Slave* I have done the poet an injustice, for he may have revised *Akra* as he revised his six pastorals¹⁾ — *The Stonefolds*, *The Bridal*, *The Scar*, *Winter Dawn*, *The Ferry*, and *On the Threshold* — before inserting them in the American Collected Edition. In the case of these six miniature plays, however, the revision seems to have amounted to little more than a substitution of *yous* and *yours* for the *thous*

¹⁾ First Ed. 1907 (The Samurai Press). *The Ferry* is also given in *Golden Hours*.

and *thees*, *thys* and *thines*, which had been used throughout in the original version, and though we may be inclined to consider the revision an improvement, we must not forget that Gibson is a native of Hexham in Northumberland, and that the peasantry of the North Country still make an extensive use of *thou* etc. in their daily speech, so that nobody can charge the author of the first edition with any artificiality. His rustics are all of them rugged Northumbrians, shepherds chiefly, stern but decent and hard-working folk, with much native dignity of manner. "This is pastoral poetry of a new and refreshing kind — as unlike to the conventional shepherd-shepherdess mincing, intolerable dialogue as could well be imagined," says Professor Phelps, an opinion which I am glad to endorse whole-heartedly; and, like him, I prefer *The Bridal*, 'perhaps the most impressive of them all', and quite free from the *pathetic fallacy* from which the title-piece, *The Stonefolds*, suffers, in which a baby and a lamb are born and die in the same stormy night.

Both *Akra the Slave* and the six 'Stonefolds' pastorals mark Gibson's transition-period, the romantic monologue by its *manner*, i.e. its irregular rimeless lines, the pastorals chiefly by their *subject-matter*, the *dramatis personæ* speaking in regular blank verse, which has nothing Miltonic or Shakespearean about it but is the poet's own. Had Gibson until then entirely ignored the cottage, the dairy and the sheepfold, the humble roof in general? He had not. From the very first he had given his readers, in addition to his romantic minstrelsy, little genre-pictures of rural life, several of which can be put side by side with the Dutch poet Perk's most successful achievements. But these genre-pictures are *French*, and they are the work of a *tourist*, whose attention is drawn by a lonely shepherd (such as Millet loved to paint), or by a peasant-woman¹⁾ returning from market and just about to enter her cottage, — but the tourist does not strike up an acquaintance with the shepherd, nor does he enter the cottage at the same time with the peasant-woman to ask for some water and inquire about the children. The utmost thing his curiosity prompts him to do is to look in at a barn where corn is being threshed, the result being a beautiful little poem, *The Thresher*, in which after the first Rembrandtesque lines the poet communes with his own heart, *but never thinks of voicing the inmost thoughts of the threshing hinds*. There is still a long way for Gibson to go, and the road takes him back to his own people, first to the fells of Northumberland, and next to its shores, and next — his boldness increasing — into the monotonous tenements of manufacturing towns, and into workshops, and down into the grisly dark and the choking *stife* of the coal-pits.

We have arrived at the seventeen miniature plays collectively entitled 'Daily Bread' and published in 1910. There is nothing like them in the English literature preceding that date, and though the jerky, irregular lines and the austere diction of these dramatized 'emotional moments' in the lives

1)

THE WIFE.

With laden basket homeward she returns,
Weary from market, with set, patient pace:
In the low sunlight glowing her calm face
Beneath her snow-white cap red-golden burns.

The yellow mud-walls under the brown thatch
At last she sees with kindling eyes a-shine:
With vague brief fears beneath the well-known vine
The day-long exile pauses, hand on latch.

(*'Urllyn the Harper'*, 43.)

of working-folk have since found some imitators, most poets will be shy and continue to be shy of putting their artistic sincerity to such a crucial test. All exuberance, all adornment has been done away with deliberately. The 'Stonefolds' pastorals were far easier in conception and execution; the stuff afforded by rural life was far more plastic, far more malleable, and besides, there was always 'the wind on the heath, brother', as Jasper Petulengro¹⁾ would say, to make even toil appear less irksome, and glorious sunsets to give dreams of beauty. In 'Daily Bread' there is nothing but humanity at grips with hard and cruel and at the same time sordid circumstances. There is poverty and unemployment, making flowers look out of place. There is the fireman on duty, while his wife is dying in childbed. There is the stoker, scorched by his bursting furnace and brought home to die, the fisherman's wife waiting for her sons who have gone down in a storm; the mother who has to be operated on for cancer. — And there is fortitude, and helpfulness, courage, and general decency. Gibson, of Puritan stock, is not the man to wax sentimental over good-hearted wastrels. His poor are respectable poor, as the majority, of the working classes are in reality. They are not in want of 'conversion' in a Salvation Army fashion or on the lines of the disreputable hero of *The Everlasting Mercy*. Gibson has as successfully dispensed with the romanticism of wickedness as he has managed to do without swearwords, 'closly puts', and 'bloody liars'.

In the Athenæum booklet 'Daily Bread' has been represented by three pieces, *The Night Shift*, *The Operation*, and *Summer Dawn* (a delightful thing this, which might be described as a dramatization of the well-known Dutch *Hubert and Clare* story, with the rich man left out), and I have little fault to find with the choice. But in my opinion the best piece far and away is *The Garret*, and as I have never yet seen this little drama, so bracing in its pure sincerity, singled out for any special praise, I am proud to single it out here and pronounce it a master-piece.

V.

'Daily Bread' has, until now, 'run' into four editions as the saying goes, though 'crawled' might be considered a more appropriate word here. In view of the many thousands of people who spend their shillings on inferior books and ephemeral stuff — leaving out of our account the hundreds of thousands who think it wicked waste to spend money on books at all — the fact may cause a Heraclitus to shake his head and a Democritus to profess himself agreeably surprised²⁾, — but it need not detain us. What matters in this connection is that, having found himself, having rid himself of poetic *tags*, and having learned to render the rocks of real existence in

¹⁾ Vide Borrow's novels.

²⁾ In the approved Hegelian manner — though unconsciously so, I presume — the poet has humorously reconciled the two views in

THE PESSIMIST.

His body bulged with puppies — little eyes
Peeped out of every pocket, black and bright;
And with as innocent, round-eyed surprise
He watched the glittering traffic of the night.

"What this world's coming to I cannot tell,"
He muttered, as I passed him, with a whine —
"Things surely must be making slap for hell,
When no one wants these little dogs of mine."

(Friends,) page 25).

their naked ruggedness, the poet could now permit himself to give — in his very own fashion — some sunshine (both as regards matter and treatment) beautifying the whole. The outcome is seen in 'Fires', a series of twenty-one short stories in verse, several of which might, with far more aptness than Tennyson's *Dora* or *Enoch Arden*, be termed idylls. Indeed we may say that most of Gibson's 'Fires' are quite as perfect as that perfect Theocritean poem called *The Fishermen*. They are mellifluous without monotony, simple without baldness, poetical without purple patches, sincere and warmly human and withal very often full of strange glamour. And not a few of them are weird. It is remarkable that the weird ones — *The Dancing Deal*, *The Old Man*, *The Crane* etc. — received recognition from the first, whereas masterpieces like *The Shop* were for a long time objects of doubt and misgiving, — wise heads looking at each other wide-eyed, mutely wondering 'if such stuff could be poetry' . . . Much to my satisfaction *The Shop* appears to have come into its own, as it has been included in the Athenæum selection, likewise *The Machine*; but what about *The Slag*, *The Ovens*, *The Brothers* and the rest?¹⁾ I regret I cannot convey any notion of their qualities; quotation is impossible, but then, were it possible to quote from these poems, which must be enjoyed and digested whole, it would be useless.

Next in publication is 'Borderlands', according to Prof. Phelps the least successful of the poet's works (with the inevitable exception of *Akra*). Now this is a verdict with which I find it impossible to agree, and so far from thinking the book more or less of a failure I maintain that it is in an important respect an advance on its predecessors. The book contains three dramatic dialogues, — not dramas, since in them it is not the play that is the thing, but the talk. They are, in Harold Monro's words²⁾, "conversations about unusual matters, between people queerly and unsuitably brought together, who match their temperaments, try their qualities against each other, quibble suspiciously, describe egotistically, admit reluctantly or disparagingly or jestfully, and finally are caught or yield on a subtle point which has been skilfully suggested like a pervading theme through the course of the dialogue," and he goes on to say, quite justly, that "a peculiar intellectual excitement is maintained throughout the conversational vicissitudes of these pieces." I may add that these poems, whose general title is eminently apt, are respectively studies in romanticism, in anti-social feeling, and of 'the ideal versus reality', and they are *democratic* studies, in that, carrying on the work of Landor and Robert Browning, the point of view they adopt and develop is that of the lower orders. Personally I have been fascinated most, and that repeatedly, by number two, *Bloodybush Edge*, in which a North Country poacher compares notes with a London cracksmen who is in danger of the police. It has been objected to Gibson's work — by Marguerite Wilkinson among others — that it shows little power of individualization, — and there is some truth in the objection as far as 'Daily Bread' is concerned, but surely the charge breaks down before *Bloodybush Edge*. Gibson's dialogue, too, has been found fault with by the American anthologist³⁾, who seems to think it improbable that the characters in a dramatic episode should inevitably hit upon *le mot juste*. Does Miss Wilkinson then want an author, in his dialogue, to be a mere imitator of

¹⁾ *The Lighthouse* seems to me the weakest of them; it suffers in places from the blemishes pointed out in *Akra*.

²⁾ *Poetry and Drama*, Dec. 1914.

³⁾ 'New Voices', 127. Why does not the lady object to the use of blank verse in dialogue?

nature? What impossible, tedious and unprofitable stuff such a process would yield! We want dialogue to be *convincing*, and the line separating what is convincing in dramatic art from what is unconvincing, is not merely a question whether such and such a word or sentence was really used or no. The boundary lies simply between that which a character might have said under the circumstances and that which he could never have said ¹⁾. Here is a little fragment from *Bloodybush Edge*, and I think the dialogue will be found eminently convincing:

DICK (the Poacher). . . . If you only stare
Hard at the darkest patch, for long enough,
You'll see that it's all alive with little stars;
And there isn't any dark at all.

TRAMP. No dark!
If you'd been tumbling into those black holes,
You'd not think overmuch of these same stars.
I couldn't see my hand before me. Stars!
Give me the lamps along the Old Kent Road;
And I'm content to leave the stars to you.
They're well enough; but hung a trifle high
For walking with clean boots. Now a lamp or so . . .

DICK. If it's so fine and brave, the Old Kent Road,
How is it you came to leave it?

TRAMP. I'd my reasons.

DICK. Reasons! Queer reasons surely to set you trapesing
Over Foulmire in the dark: though I could travel
The fells from here to Cheviot, blindfold. Ay!
And never come a cropper.

TRAMP. 'Twas my luck,
My lovely luck, and naught to do with reasons —
My gaudy luck, and the devilish dust and heat,
And hell's own thirst that drove me; and too snug
A bed among the heather. Oversleeping,
That's always played the mischief with me. Once
I slept till three in the morning, and . . .

DICK. Till three?
You're an early bird, if you call that oversleeping.
Folk hereabouts are mostly astir by three:
But, city folk, I thought . . .

TRAMP. I'm on the night-shift.
I sleep by day, for the most part, like a cat.
That's why though dog-tired now, I couldn't sleep
A wink though you paid me gold down.

DICK. Night-shift, you!
And what may your job be? Cat's night-shift, likely,
As well as day's sleep!

TRAMP. Now, look here, Old Cock,
There's just one little thing that we could teach you
Down London way. Why, even babes in London
Know better than to ask too many questions.
You ask no questions, and you'll hear no lies,
Is the first lesson that's hammered into them.
No London gentleman asks questions. Lord!
If you went "What's your job?"-ing down our way,
You'd soon be smelling someone's fist, I reckon;
Or tripping over somebody in the dark
Upon the stairs; and with a broken neck
Be left, still asking questions in your coffin,
Till the worms had satisfied you. Not that I
Have anything to hide, myself. I'm only
Advising you for your own good . . .

¹⁾ Compare the impossible talk of the retainers in Browning's *Blot in the Scutcheon*.

VI.

In 'Thoroughfares' there are three poems — *Solway Ford*, *Wheels*, and *The Gorse* — that lead from 'Fires' to 'Livelihood: Dramatic Reveries'; there are a number of others that are akin to the genre-pictures of *Faring South* in the 'Urlyn' volume; some studies of *fear*: lyrics that recall *In the Forest* (occurring in 'The Web of Life'); and a few more which show the poet in a new light. One of these last is *The Wind*, in which Gibson finds himself in the company of the Shropshire Lad:

To the lean, clean land, to the last cold height,
You shall come with a whickering breath,
From the depths of despair or the depths of delight,
Stript stark to the wind of death.

And whether you're sinless, or whether you've sinned
It's useless to whimper and whine;
For the lean clean blade of the cut-throat wind
Will slit your weasand and mine.

An other is *The Vindictive Staircase; Or, The Reward of Industry*. There is not a trace of humour in the poet's earliest volumes, the most plausible explanation being that he took himself too seriously and stood aloof from real life. Humour at any rate makes its appearance for the first time and not very daringly, in 'Daily Bread', especially in *Summer Dawn*. Once having gained admission it becomes a permanent guest (Compare *The Snow* in 'Fires', *The Dreadnought* and even *The Gorse* in 'Thoroughfares', several lyrics in 'Battle', 'Friends', 'Whin', and passages in 'Livelihood'), whilst in *The Vindictive Staircase* it blossoms into whimsicality. Some serious-minded people, among whom Professor Phelps, do not like it, more is the pity, and its metre being that of Browning's *One Word More*, it is considered sacrilegious.... But it has often made me, whose admiration and love for Browning are very great indeed, chortle in my joy....

In a doomed and empty house in Houndsditch,
All night long I lie awake and listen
While all night the ghost of Mrs. Murphy
Tiptoes up and down the wheezy staircase,
Sweeling ghostly grease of quaking candles.

Mrs. Murphy, timidest of spectres,
You who were the cheeriest of charers,
With the heart of innocence, and only
Torn between a zest for priests and porter,
Mrs. Murphy of the ample bosom,
Suckler of a score or so of children —
("Children? Bless you! Why, I've buried six, sir.")
Who in forty years wore out three husbands
And one everlasting, shameless bonnet,
Which I've little doubt was coffined with you —
Mrs. Murphy, wherefore do you wander,
Sweeling ghostly grease of quaking candles,
Up and down the stairs you scrubbed so sorely,
Scrubbed till they were naked, dank, and aching?
Now that you are dead, is this their vengeance?

Nobody, at any rate nobody with a notion of what *war* really means to an ordinary mortal compelled to carry arms and use them, has complained about the queer touches of humour in the uncompromising lyrics collected under the general title of 'Battle'. American critics have pronounced this book

Gibson's most original contribution to literature, which is absurd and unfair, unfair to the poet himself and to others. *The Bayonet* is a remarkable piece of work, which keeps ringing in our ears and burns an indelible image on our brains¹⁾, but it can be matched from Sassoon's poems²⁾.

Sassoon, however, always writes from the point of view of a soldier, whether in action, neglected, disabled, or dead. Gibson includes non-combatants affected by the war as well, as in *Salvage*, in which the humour is as heart-rending as the unmitigated horror of *The Bayonet*:

So suddenly her life
Had crashed about that grey old country wife,
Naked she stood, and gazed
Bewildered, while her home about her blazed.
New-widowed, and bereft
Of her five sons, she clung to what was left,
Still hugging all she'd got —
A toy gun and a copper coffee-pot.

VII.

This is not a note on which it would be well to end, and, fortunately, the poet has, since the publication of 'Battle', produced enough fine work — in 'Livelihood', 'Friends' and 'Whin' — to make this unnecessary. But I do not propose to survey these last volumes in detail; they will simply be drawn upon for a *balance-sheet*, which, final only as far as this study is concerned, must in other respects be considered very provisional indeed.

Gibson has widened the scope of English poetry, introduced new forms, improved upon and developed older ones, borne a hand in ridding the language of pseudo-poetic rubbish, at the same time enriching it by a discriminate use of colloquialisms, technical terms and North Country words. He has helped to increase the number of people who care for poetry, has interested readers to whom the *bards* of a bygone generation or the dandies and aesthetes of the 'eighty-nineties' could mean nothing. He has interpreted the lives of the poor as Wordsworth, that splendid egoist, never did and never could, with a sympathy far beyond any that was at the disposal of the recluse of Rydal Mount; in a form that Crabbe, who alternately preached at the poor and stood up as their advocate, but who never felt himself one of them, could not command; with a restraint and balance that John

1)
This bloody steel
Has killed a man.
I heard him squeal
As on I ran.

He watched me come
With wagging head.
I pressed it home,
And he was dead.

Though clean and clear
I've wiped the steel,
I still can hear
That dying squeal.

²⁾ There is this difference that, whereas Sassoon accuses *explicitly*, and apostrophizes 'purple majors' and 'yellow parliamentarians' as well as war and war-makers in general, Gibson's accusations are *implicit*, just as they were in 'Daily Bread' and 'Fires'.

Masefield, real poet and warmly human man though he is, cannot emulate; with an occasional humour worthy of Thomas Hardy at his best, but mellower.... Here is an example from *Whin*:

OLD MEG.

There's never the taste of a cherry for me,
They're out of my reach on the bough,
And it's hard to be seeing them hang on the tree —
And no man to hand me them now.

It's hard to be travelling since Billy Boy died,
With the devil's own crick in my back,
With the gout in my knees and a stitch in my side —
And no man to carry my pack.

It's hard to be travelling the roads all alone,
When cherries hang handy and ripe —
And no man to find me a soft mossy stone,
And no man to kindle my pipe.

The debit side of the account? The poet is rather too fond of certain rimes, notably of *fire* and *desire*, to mention a minor blemish first. He is a conscientious artist, but not infrequently the artist is betrayed (by his facility) into using an 'artistic' (albeit unhackneyed) word instead of one that would be psychologically appropriate¹). He has sometimes to plead guilty to sentimentalism and once or twice to banality (but is even the Shropshire Lad entirely free from these things?). Having broken new ground he wants the whole crop for himself to the last ear of corn or potato, leaving nothing for another to glean²). He has developed certain mannerisms which he should try to get rid of, especially one which we may call the *Gibsonian trick* of riding on a whiff of smoke, or a moving shadow, or a sunbeam, from the present into the past or the future. Even his goats are sometimes afflicted with this peculiarity, as e.g. *Mabel* in 'Thoroughfares' (page 16).

But I have come to the end of my cavilling and want to take the edge off my last remark by including a fine and effective specimen of this same Gibsonian trick. It is from *Partners* in 'Livelihood', where a merchant is described (from 'within') whose younger brother has absconded, leaving the business in a great mess. The sum total of the liabilities confronts him inexorably:

¹) 'Whin' offers some examples. Here is one. The opening stanza of *Unthank* (page 16) opens:

The sheep are bleating in the rain
That drive across Lune Moor,
And he will never come again
At eve to Unthank door.

Now this opening is all right, with the only exception of the word *eve*, which I think is out of place where a peasant woman speaks. But worse follows:

Though I was naught to him, kind sleep
Comes rare and scant to me
Since he has left the bleating sheep
And gone across the sea.

'Naught' need not be objected to, being North Country English. But what about the epithet *kind* before sleep? It not only disturbs the rhythm, it dispels an illusion.

²) That his 'poetical instrument' lacks some 'strings', notably those of enthusiasm, indignation and lyrical rush, is another matter and one to which attaches no blame whatever. A lark trying to crow like a cock would merely make himself ridiculous.

10,711 —

Searing his eyeballs . . .

When a ripple of light

Dappled his desk . . .

And they were boys together,
 Rambling the hills of home that April day,
 Stumbling and plunging knee-deep through the heather
 Towards Hallypike, the little lough that lay
 Glancing and gleaming in the sun, to search
 For eggs of inland-breeding gulls. He heard
 The curlew piping; saw a blackcock perch
 Upon a dyke hard-by — a lordly bird
 With queer curled tail. And soon they reached the edge —
 The quaggy edge of Hallypike. And then
 The gulls rose at them screaming from the sedge
 With flapping wings; and for a while like men
 They stood their ground among the quaking moss,
 Until half-blinded by the dazzling white
 Of interweaving wings, and at a loss
 Which way to turn, they only thought of flight
 From those fierce cruel beaks and hungry eyes —
 Yet stood transfixed, each on a quaking clump
 With hands to ears to shut out those wild cries.
 Then the gulls closed on Phil; and with a jump
 And one shrill yell he'd plunged into the lake
 Half-crazed with terror. Only just in time
 He'd stumbled after through the quag a-quake
 And caught him by the coat, and through black slime
 Had dragged him into safety, far away
 From the horror of white wings and beaks and eyes.
 And he remembered now how Philip lay
 Sobbing upon his bosom . . .

Now those cries

Were threatening Phil again; and he was caught
 Blind in a beating, baffling, yelling hell
 Of wings and beaks and eyes. And there was naught
 That he could do for him . . .

The poet is as yet only forty-two. He has broken new ground before, he has it in him to do so again. But as it is, his position in English Literature is secure, even now.

WILLEM VAN DOORN.

Epilogue.

Limitations of space made it necessary that the above paper should stand over till December. Meanwhile 'Neighbours' has come from the press, both a bigger and a greater volume than its predecessor 'Whin'. Of its seven sections the first, which bears the same name as the short poems included under that title (nearly all of them dramatic or sub-dramatic) mark a new stage in the poet's progress towards a completer individualisation of his characters, combined, strange to say, with an enormous concentration of interest, a rigorous focussing of all our attention upon one intense situation. It is significant for the poet's method that all his characters bear names, even in pieces of only twelve lines, a simple device which, however, is not without its effect. Gibson's keen visualisation and his power of sensing and rendering emotion hardly admit of further development, but in some of the poems given in 'Neighbours' there is decidedly more *rush* than in former volumes, and in *Jaunty Jack* — Hollandice *Jan de Branie* — which I subjoin, there is a rush that simply takes our breath away . . .

He'd run like a cat on the ridge of the roof,
 And then to give proof
 Of his daredevil wit he would stumble and slip
 Down the slant of the slates and over the side —
 While agape we would fear for the end of his slide —
 But just as he seemed to shoot over the edge
 His fingers would grip
 The lip of the gutter or maybe the ledge
 Of a top-story window; and so he'd hang there
 Cock-a-doodling and kicking his heels in the air.

And then he'd swing on to the ladder and pant
 Up the slippery slant,
 And take up his trowel and hawk of wet lime,
 Going quietly on with the job he was at
 With the same solemn face and sly rake of the hat
 As though he had worked without stopping to wink
 The whole of the time,
 So sober and smug that a newcomer 'd think
 That never a notion at all he had got
 That wasn't concerned with the new chimneypot.

And no one could guess he was wedded for life
 To a slut of a wife,
 And had five gaping lasses and five gaping boys
 To feed and to clothe and to keep in shoe-leather,
 And to scrub every Saturday night all together
 At the scullery tap with a splash-dash and squall
 And the hell of a noise.
 Then one dark winter morning his pride had a fall —
 Tripped over his shadow, and headlong down stairs,
 And ended his jests and his lardy-da airs.

Several of the poems in the other sections might be described as journalism raised to the dignity of poetry. How we should like to have pieces by Milton or Dryden illustrating contemporary events as forcibly and successfully as *Bacchanal*, celebrating November 1918

Into the twilight of Trafalgar Square
 They pour from every quarter, banging drums
 And tootling penny trumpets: to a blare
 Of tin mouth-organs, while a sailor strums
 A solitary banjo, lads and girls
 Locked in embraces in a wild dishevel
 Of flags and streaming hair

Last of all there is a section named 'Salvage' giving five poems rescued, very deservedly, from 'a discarded volume published in 1905', viz. from 'The Nets of Love'. They have undergone some revision, not much, where only some was needed, and I could wish the poet would do the same thing with some other discarded volumes. With *The Arrow* (given on page 166) it would be interesting to compare Yeats's *Song of Wandering Aengus*, which preceded it by a few years in order of composition, but which I do not think was known to Gibson at the time.

In the 'Neighbours' volume the Gibsonian trick already referred to is still much in evidence, partly as a result of the poet's striving to render 'emotional moments' with a maximum of poignancy. I think the trick, having done its due amount of useful work, should now be given up. Could not Gibson, the North Countryman, oblige at least one sincere admirer of his with more *stories*, ballads by preference?

W. v. D.

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Notes and News.

English Association in Holland. The first series of Association lectures for 1920/21 was held between November 24—29. **Mr. John Drinkwater** lectured before the local branches at Groningen, Haarlem, the Hague and Rotterdam on *Poetry and the Drama: the Relation of Art to Life*.

As the present issue of *English Studies* had to be struck off before these dates, it was impossible to insert a report, which will be held over till the next number.

The second series of lectures will take place between January 24th and 30th when **Mr. Walter de la Mare** will read before all the local branches, also including those at Amsterdam and Utrecht, on various literary subjects. Members will, as usual, be notified of the dates and places by their branch secretaries, while the lectures will also be announced in the local press.

In consequence of an arrangement between the Association Committee and the Society *Nederland - Engeland*, members of the Hague and Amsterdam branches obtained free admittance to the lectures of Mr. Yussuf Ali, organised by the Society during the month of November. The Society has declared its readiness to co-operate with the English Association whenever possible.

The address of the Association Secretary is Miss J. M. Kraft, 5 Leidscheweg, Utrecht.

Modern Humanities Research Association. This Association was founded at Cambridge on June 1st, 1918. Its main object is the encouragement of advanced study in Modern Languages and Literatures by co-operation, through correspondence, personal intercourse, the interchange of information and counsel, and financial support for students engaged in research. The Association aims at improving and facilitating means and methods, and seeks such co-ordination of isolated effort that those interested or engaged in the same branch of research shall be kept informed of each other's work, and that unnecessary duplication of energy shall be avoided.

Membership of the Association is open to graduate students of the British Dominions, of the United States of America, and of other countries, as well as of the United Kingdom. (By the rules of the Association the term "graduate" includes persons of the standing of graduate. Other persons may also be admitted to membership at the discretion of the Committee.) A periodical bulletin is published, describing the proceedings and activities of the Association, and members may purchase the *Modern Language Review* at a reduced subscription. The Association also: (I) puts members who have interest in cognate subjects into touch with one another through the Secretary; (II) collects and circulates information and suggestions likely to be of permanent use to research students; (III) procures specialised information for members who are prevented from making personal investigations; (IV) organises co-operative research on the part of those who have not the opportunities to do much individual work. It hopes, as soon as funds permit, (V) to undertake publication of original work, (VI) to found bursaries and scholarships for the furtherance of its objects.

Persons duly qualified for membership of the Association may become:—

1. Ordinary members, if actually engaged in or contemplating research.
2. Associate members, if in sympathy with the aims of the Association, but not personally engaged in research.

Ordinary and Associate members, if able and willing to offer expert advice from time to time upon special branches of study, may act as Advisory members. A full list of these is kept by the Hon. Secretary.

The minimum annual subscription for ordinary and associate members is 7/6. Life membership is granted upon a single payment of £ 3.3s. All members are asked to send a yearly contribution, however small, to the Capital Fund, upon the development of which depends the future work of the Association.

Applications for membership should be addressed to the Hon. Secretary, E. Allison Peers, M. A., The University, Liverpool.

Scrooge. In my edition of the *Christmas Carol* I have suggested that Scrooge, like Cratchit, is a name with a meaning, and referred to *screw* in the sense of *miser*. The word [skru : dʒ] however, exists in English dialects. According to Wright (*Dialect Dictionary* s. v. *scrouge*) it is used all over England, in the sense of *crush*, *crowd*, *throng*; but in Northumberland an 'ard *scrouge* means 'a very stingy man.' This probably disposes of my suggestion of a connection with *screw*, but seems to support the idea of Scrooge being a speaking name. — K.

B-Examination Essays 1920.

1. Trace the development of the English Miracle Play and discuss its place in the history of the drama.
2. Discuss the structure, manner of presentation and character of Skelton's *Magnyfycence*.
3. Chivalry in Arthurian Romance.
4. Discuss the figure of Modred in Arthurian Romance.
5. Discuss the sonnet sequences of the Elizabethan period.
6. Discuss the form and contents of Keats' sonnets.
7. What is meant by the background of a drama? Discuss some of the backgrounds in any of the Shakespearean plays you have read.
8. Shakespeare's plays have been called aristocratic. Discuss.
9. If you were Macbeth's counsel, what plea would you put forth in his defence?
10. Discuss Sir John Falstaff and the figures that are grouped round him.
11. Discuss the statement that Spenser's Knights are abstractions rather than men.

12. Belpheobe as the heroine of the third book of *The Faerie Qdeene*.
13. Show how Dryden was a representative of his time.
14. Analyse and discuss *The Spanish Friar*.
15. Defoe the realist.
16. Discuss Defoe's novel *Captain Singleton*.
17. Goldsmith's character, real and reported.
18. Discuss *The Good-natured Man*, and show in how far it was a new departure.
19. Coleridge's time is a reactionary period. In what does the reaction consist?
20. Analyse and discuss *The Ancient Mariner*; compare its two forms.
21. Scott's patriotism.
22. Analyse and discuss *Rob Roy*.
23. Family life as exhibited in Jane Austen's novels.
24. Analyse and discuss *Mansfield Park*.
25. Shelley's attitude towards nature.
26. The merits and demerits of *Queen Mab*.
27. Keats as a descriptive poet.
28. Discuss the poetry of the volume published by Keats in 1817.
29. The characteristic differences between the novels of the Sisters Brontë.
30. The romantic and melodramatic features of *Jane Eyre*.
31. Contemporary society, depicted in Thackeray's works.
32. The female characters in *The History of Pendennis*.
33. The un-English nature of Browning's poetry.
34. Discuss Browning's *The Bishop orders his Tomb*; its form, contents and spirit.
35. Tennyson as a painter of English types.
36. Tennyson's attitude towards war.
37. Morris as a prose-romancer.
38. Morris's *Earthly Paradise* as a frame-poem.
39. Hardy and his native soil.
40. Discuss the male characters in *Far from the Madding Crowd*.

Translation.

1. When Don Sebastian walked from the Cathedral to his house after the burial of his wife, no one saw a trace of emotion on his face, and it was with his wonted grave courtesy that he bowed to a friend as he passed him.
2. Sternly and briefly, as usual, he gave orders that no one should disturb him, and went to the room of Dona Sodina; he knelt on the praying-stool which she had daily used for so many years, and he fixed his eyes on the crucifix hanging on the wall above it.
3. The day passed, and the night passed and Don Sebastian never moved, no thought or emotion entered him; being alive he was like the dead that linger on the outer limits of hell with never a hope for the future, dull with the despair that shall last for ever and ever.
4. But when the woman who had nursed him in his childhood lovingly disobeyed his order and entered to bring him food, she saw no tear in his eye, no sign of weeping.
5. "You are right," he said, painfully rising from his knees. "Give me to eat".
6. Listlessly taking the food, he sank into his chair and looked at the bed on which had lately rested the corpse of Dona Sodina; but a kindly nature relieved his suffering, and he fell into a weary sleep.
7. When he awoke the night was far advanced; silence reigned in the house and the town, all round him was darkness, and the ivory crucifix shone dimly.
8. Outside the door a page was sleeping; he woke him and bade him bring light.
9. In his sorrow Don Sebastian began to look at the things his wife had loved; he fingered her rosary and turned over the pages of the half-dozen pious books which formed her library; he looked at the jewels which he had seen glittering on her bosom, the brocades, the rich

silks, the cloths of gold and silver that she had delighted to wear. 10. And at last he came across an old breviary which he thought she had lost — how glad she would have been to find it, she had so often regretted it! 11. The pages were musty with their long concealment and only faintly could be detected the scent which Dona Sodina used to strew about her books. 12. Turning over the pages listlessly, he saw some crabbed writing; he took it to the light. 13. The handwriting was that of Pablo, his brother; Don Sebastian looked at it long. 14. Why should his brother write such words in the breviary of Dona Sodina? 15. He turned the pages and the handwriting of his wife met his eye, and the words were the same, as if they were such delight to her that she must write them down herself. 16. The breviary dropped from Don Sebastian's hand.....

17. The candle flickering in the draught threw a ghastly light on Don Sebastian's face but it showed no change in it. 18. He sat staring at the fallen breviary. At last he passed his hand over his forehead.

19. "And yet", he whispered, "I loved her well".

Observations. 1. *His wife's funeral.* A distinction is sometimes made between the genitive and its equivalent, the former being used to express a subjective, the latter to express an objective relation. The distinction is sometimes useful in cases where ambiguity might arise (his father's defence) but by no means necessary. See Kruisinga, *Accidence & Syntax*. — *The courtesy peculiar to him.*

2. *Curtly.* — As usually is wrong; the full form would run: as was usual. — *He gave orders that none would disturb him.* Would is inadmissible, no condition, but a command ought to be expressed. — *A prie-Dieu* is a kneeling desk for prayers, a *prie-Dieu chair* a chair with a tall sloping back, especially for praying. — *She had used daily.* Adverbs of indefinite time are generally found after the first auxiliary. When emphatic they have end-position. — *The crucifix hung over it.* *Above* indicates a superiority of physical altitude; the sun is above the earth; *over* indicates what is expressed by above, with the idea of verticality (Smith). This difference is not always borne out by the facts: Hell opens and the heavens in vengeance crack above his head (= overhead) (Quoted in the *Oxford Dictionary*.) Pointing to the Front Bench *above* the gangway, where the ministers sit. (*Strand Magazine*, Jan. 1895, p. 30). A giant, towering above Miss Donne's head (*Strand Magazine*, Nov. 1900, p. 560). Tall as Madeline was, he towered *over* her (John Leys, *House-boat Mystery*, Chapter V).

3. *The day passed and so did the night.* To convey the idea of monotony it would be better to use repetition here. — *Of the Hell. Hell, Paradise, Purgatory* and some other words must not be preceded by the article when they are not qualified. See Poutsma, II, 561. — *Hope of the future.* This might mean that the future is the object of *hope*. Compare hope of success, hope of gain. — *That will last through all eternity.* *Shall* is used here in accordance with biblical usage ("Prophetic shall"). See Poutsma, I, p. 49. —

4. *Disobeyed his order lovingly.* The adverb qualifies the whole sentence and is therefore a sentence-modifier, not a word-modifier. In order to see the difference between the two categories of adverbs compare: He acted naturally (i. e. in a natural manner). He naturally acted (= which was natural). He played unfortunately (in an unfortunate manner). He unfortunately played (= which was unfortunate). The former sentence informs us that he lost money, the latter does not tell us whether he lost or won. Word-modifiers might be called restrictive, sentence-modifiers continuative adverbs. — *Urged*

(induced; prompted) by love. — Who had tended him in his infancy. Boyhood marks a more advanced stage of growth.

5. Rising with difficulty from his kneeling posture. — Give me food. —

6. Dropping into (not in) a chair. —

7. When he awoke the night was far gone. — The house, the town were filled with silence. This is rather high-flown, but correct. — A faint gleam emanated from the crucifix is better than the crucifix emanated a faint gleam because the transitive use of *emanate* is rare. See N. E. D. on *Emanate*. *Radiate* is to emit light in long lines or rays, the word does not suit here. —

8. Outside the door a page slept should be *outside the door slept a page*. See Kruisinga, *Accidence & Syntax*, § 819. — He (a)waked (roused) him. — Ordered (told) him to bring a light. After *to bid* the infinitive without *to* is the rule.

9. In his sadness. *Sadness* denotes a state of depression of spirits, sometimes without any assignable cause; *sorrow* is stronger than *sadness*, and always arises from a definite cause. (Günther, *Synonyms*). *Distress* is sorrow mixed with anxiety. The assistance and sympathy of friends serve to relieve distress. (Crabb). — Turned (over) the leaves. — Religious books. — Which, as he thought, she had lost. — Silk materials, silk fabrics. —

10. She had mourned for it so long. The term *mourned* seems too strong where the loss is comparatively trifling. —

11. Mildewed (mouldy) pages. — Owing to their having been hidden so long. — To sprinkle is to cause to fall lightly and scantily; She will also sprinkle a little sand over the eggs. (*Harmsworth Magazine*, July 1899, p. 485). The motor water wagon used to sprinkle the streets of Vienna (*Graphic*, Sept. 10, 1910). Protect yourself from germs by sprinkling a few drops of Vapex on your handkerchief (advertisement). Both *strew* and *sprinkle* are right here. The spelling *strow* is obsolete.

12. He saw a crabbed writing. The indefinite article is impossible here. *Scribbled* has nearly the same meaning as *crabbed*.

13. The handwriting was his brother Pablo's. — Looked at it for a long time. —

15. His eye fell on his wife's handwriting. — As if they had been such a joy to her that she could not help writing them down.

17. The candle flaring in the draught. We may speak of a flickering or a flaring candle. Both words denote a wavering and unsteady light. According to Smith, however, *flicker* conveys the idea of waning or weakness in the burning. The candle flares (Webster). The garish flicker of the torches. (*Strand Magazine*, July 1904, 68). The torches still flared all around her. (*Windsor Magazine*, Jan. 1905, 236). The den was lighted by a flaring cottonwick (Hughes, *Tom Brown's School-days*). The flickering lights of the miners. (*Wide World Magazine*, April 1911, p. 85). The flickering watch fires of the German host (*Strand Magazine*, Dec. 1904, p. 768). It seems difficult to find any real point of difference between the two terms. — Threw a lurid light. *Glaring* is not the word we want here, as this word can only be applied to a dazzling light. —

18. Passed his hand across his forehead. —

19. I loved her dearly.

Good translations were received from C. C. H., Amsterdam; A. H., Flushing, H. W. S., Rotterdam; H. J. W., Arnhem.

Translations of the following text should be sent to P. J. H. O. Schut, 60 Maerlant, Brielle, before January 1st. Corrected translations will be returned if a stamped addressed envelope be enclosed.

Sania.

1. Sania leunde met de ellebogen op de vensterbank en zag moedeloos op de met keien geplaveide straat neer. 2. Haar ooren waren doof voor het geroezemoes rondom haar, want haar gedachten verwijlden bij de bosschen en vlakten, welke haar verre tehuis in Rusland omringden en de drukke recreatiezaal in de Wiener Strasse bestond niet meer voor haar. 3. Heete tranen branden haar in de oogen, maar haar gelaat bleef stug en onbewogen. 4. Sania was leelijk en boezemde geen belangstelling in, haar lange armen waren slecht gevormd en haar vermoeid, tanig gezicht droeg geen spoor van sluimerend talent.

5. Dit was haar eerste kwartaal op een school, waar zij geheel onvoorbereid was gekomen uit een omgeving, waar zij onbepaalde vrijheid had genoten. 6. De tegenstelling was te scherp. 7. Zij verviel van haar eerste verbouwereerdheid in een blijvende wanhoop. 8. Toch deed zij geen poging in opstand te komen en uitte geen klacht. 9. Het was het noodlot, het noodlot in de persoon van haar vader, die, zich zeer laat bewust geworden van zijn verantwoordelijkheid, uit het verre St. Petersburg gedecreteerd had, dat zijn dochter haar opvoeding moest aanvangen. 10. Een moeder had Sania niet en ook geen broer of zuster; de oude bedienden hadden haar van klein kind af verzorgd, verwend en verafgood.

11. Zij trachtte haar ellende niet op haar leeraren of schoolmakkertjes te verhalen: onderwerping zat haar in 't bloed. 12. Sterven, maar niet in opstand komen, dat was een les, die Rusland te goed ingeprent was, dan dat de dochters haar zouden vergeten. 13. Er was niemand, die lust had zich met Sania te bemoeien. 14. De troep meisjes, babbelend en lachend in de recreatiezaal achter haar, waren van allerlei nationaliteit, Engelsch, Roemeensch, Fransch, Amerikaansch, Duitsch. 15. Er waren ook Russische meisjes, die op school de beste in talen waren. 16. Maar geen van hen vond iets aantrekkelijks in Sania en zij waren vreemden voor haar, met wie zij niets gemeen had.

17. Nu kropte haar de wanhoop op in de keel en zij klemde de tanden open, tot zij haar ontroering de baas was. 18. Het kwam dikwijls zoo onverwachts over haar; op school, onder de wandeling, of als zij 's nachts uit haar droomloozen slaap ontwaakte en de rijtuigen op de keien hoorde voorbijratelen. 19. Maar noch 's nachts, noch overdag liet zij haar tranen den vrijen loop. 20. „Stil, meisjes, stil. Juffrouw Betsie in in aantocht.” 21. Sania keerde zich langzaam om. 22. Een Fransch meisje, met een bleek ernstig gezichtje, kwam met den vinger op de lippen de zaal binnenstuiven. 23. Op hetzelfde oogenblik hoorde men het geluid van stemmen en voetstappen, die de zaal naderden. 24. In een oogenblik was de recreatiezaal rustig, het lawaai werd als bij tooverslag tot wat gefluister, dat spoedig geheel verstomde.

Reviews.

A History of Modern Colloquial English. By HENRY CECIL WYLD. 398 pages 8vo. London, P. Fisher Unwin Ltd. Price 21/— net.

This book may be regarded as a recast, or rather as a very much enlarged separate edition of Chapters VII and VIII of the author's *Short*

History of English, published in 1912. It embodies the results of five years' work. By far the greater part of the book is taken up by the history of English sounds in the modern period, while 45 pages are devoted to "Notes on Inflexions".

Prof. Wyld says in the Preface: "the facts here stated are with very few exceptions derived direct from the sources, that is from the documents themselves: The conclusions drawn from them . . . are independently arrived at, and represent my own interpretation of the facts." The consequence of this is that a good deal of the material made use of is not unknown to those who are acquainted with the "literature of the subject". Orthographic peculiarities found in special texts and documents, or exhibited in the works of certain writers, form the subject of quite a number of papers in *Anglia* and other periodicals, and of numerous (especially German) dissertations (I possess about twenty of them, and my collection is not nearly complete).

In his treatment of the history of English vowels the author follows in the footsteps of Zachrisson, whom he deservedly calls a pioneer. Great importance is attached to occasional spellings, while the author is very sceptical as to the value of the information given by the old grammarians and orthoepists, especially the earlier ones. Any one who has studied these old authorities must agree with Prof. Wyld that it is often difficult to wring anything like sense out of their confused and vague statements, and that, even if what they say is not quite unintelligible, they are often behind the (i.e. their own) time.

Chapter I (Introductory) contains many remarks that are particularly interesting to non-English readers. The author first explains what he means by the terms *Received Standard English*, *Modified Standard*, *Regional Dialect* and *Class Dialect*, and then discusses the origin of literary English, the influence of regional and class dialects upon it, vulgarisms, mannerisms, etc. Chapters II to VI each deal with a period in the history of the language: Middle English, the English of the 15th century, the English of Henry VIII and Queen Elizabeth, etc. Numerous extracts are given to illustrate the language of the various periods. It seems to me that very little has been gained by the insertion of these extracts; they are generally too short to give anything like an adequate idea of what they are meant to illustrate; and besides, the serious student of the history of English does not require them, as he will of course study the various texts themselves.

The vowels in unstressed syllables are treated separately in Chapter VII; Chapter VIII deals with the changes in the consonant sounds, while Ch. IX contains notes on inflexions. Ch. X, the last, is headed "Colloquial Idiom"; it contains numerous short extracts from texts dating from the middle of the 15th (John Shillingford) to the beginning of the 19th century (Jane Austen), and highly instructive remarks about the modes of speech during the various periods, about conversation, greetings and farewells, epistolary formulas, exclamations, expletives, oaths, compliments, etc.

Books on historical grammar are apt to be 'just a wee little bit' dry. Prof. Wyld's latest book really forms an exception; this is owing to the author's style, which has something distinctly individual about it. He has the enviable gift of stating facts, conclusions and opinions clearly; I have read his book from cover to cover, and I do not remember having had to go through one single passage twice to make sure of what the author wanted to say. When he is reasoning out a point, it is always easy to follow him. Here and there one even comes across a passage made particularly palatable by a touch of humour — the best condiment for intellectual food. On p.

230 the author, however, allows his humour to run away with him in the following sentence: "Who shall pretend to decide with absolute certainty the meaning of these spellings, unless it be some foreign philologist who is, naturally, infallible?" Surely, this taunt is undeserved! The reviled "foreign philologist" does not pretend to be infallible; he is painfully aware of the limitations of his knowledge and powers of discrimination, and all he asks of his English fellow worker in the same field of research is to be recognized as an earnest seeker after truth, whose aims and ambitions are the same as the Englishman's, though he may sometimes set forth his convictions and the results of his investigations in a form that an Englishman would perhaps not employ.

The amount of material upon which Prof. Wyld's conclusions are based is very considerable, and the list of texts from which the material has been drawn, is of great length; still the author has to own more than once that certain questions require further investigation. Prof. Wyld will, therefore, not be surprised if all his statements and conclusions are not at once unanimously accepted as unassailable. I must abstain from discussing in detail more than just a couple of questions on which I cannot share the author's views, viz. the change of *er* to *ar* (p. 212 ff.), and the development of *ME oi* (p. 249 ff., and p. 224).

On p. 213 we find the statement, "*-ar-* forms are very rare in any text before the beginning of the fifteenth century". Eleven words containing *-ar-* are instanced from early texts, namely *darce*, *Barcssire* (*Barkssire*), *sarmon* (*sarmoun*), *harkne*, *parsones*, *garlond*, *farthing*, *fart*, *harre*, *tarie* and *harrie* (the last four from Chaucer). As I hope to show, six of these words, *Barcssire*, *sarmon*, *parsones*, *garlond*, *tarie* and *harrie*, are not to the point. — Besides, the statement that *-ar-* forms are very rare in texts from before 1400 is hardly correct. From my collections I can adduce the following examples:

Laȝ. A 24291 *clarc*; *Ibid.* 29603, 29584 *clarkes*; *Dame Siriz* 376 *clark*; *Curs. M.* 4731 C *darworthi* (< *deor* —); *Ibid.* C. 506, 4820, 4894, 4933, etc. *farr* (frequently); *Ibid.* C. 4263, 10863 *farli* 'wonder' (this *farli* is found a great many times in the G. text of C. M.); *Minor Poems* Vernon M. S. XXXVII, 267 *fart* (: *baselart*); *Curs. M.* C. 2449, 12762 *hard* 'heard' pret.; *Metr. Hom.* p. 63 *horde* 'heard'; *Myr. of lewed Men* 825 *hard* 'heard'; *Vic. and Virt.* 25/22, 37/10, 49/11 *harke*, imper. sing.; *Ibid.* 7/5, 55/3 *harkied* 3 p. pl.; *Ibid.* 19/22, 19/27 *harked*, *harkied* imp. pl.; *Laȝ.* A. 19649 *harcnien*; *Curs. M.* G. 906 *harkin*; *Coer de L.* 241 King Harry; *Curs. M.* G. 5723 *hart* (< *heorte*) (: *vnquart*); *Ibid.* G. 5536 *hart* (: *smart*); *Morte Arth.* 58 *hartes* 'stags'; *Cant. de Creat Trin.* M. S. 800, 806, 893 *karnel* 'kernel'; *Curs. M.* F (also T) 9901 *carnels* *Ibid.*; 19028 G. to *larn*; *Minor Poems* Vern. M. S. XXXV, 47 *quart* 'peace' (: *þou art*); *Curs. M.* G. 5721 *vnquart* (: *hart*); *Anturs of Arthur* XX, 10 *quarte*; *Hampole, Wks* I, p. 60, and p. 76/15 *Cambr. MS.* *whart* (another spelling of *quart*); *Cour de L.* 2435 *star* (: to war); *Böddeker, Pol. Songs* VI, 103 *star* (: war, adj.); *Cleanness* 583 *stare*; *Owl and N.* 379 C. *stard*, J. *start*; *Curs. M.* 7104 G. *start* (: *ouer-thuart*); *Gaw. & Gr. Kn.* 1567, 2286, etc. *stard* inf. *Ibid.* 2063 he *startez*; *Ibid.* 431, 1716 *start* pret.; *Otuel* 163, 537 *starte* pret.; *Anturs of Arthur* XX, 12 *starte* (: *quarte*); *Ibid.* XL, 4 *startand*; *Ibid.* XLV, 8 *startes*; *Pearl* 1158 to *start*; *Arth. and Merl.* 9349 *sward* (< *sword*, 'sword' — : *coward*); *Rol. and Vern.* 61 *sward* (: *hard* adj.: *vpward*); *Curs. M.* C. 112, 661, 1133, 1155, 1723, 2244, 5522, 8302, etc. *warc(es)*, *wark(es)* (occurs frequently, also in G.); *Ibid.* C. 9053 *thwarte*; *Ibid.* G. 7103 (*ouerthuart*); *Hampole Wks.* pp. 38, 39 (twice), 43, 46, 56, 67 *wark* (all in the *Cambr. text*); *Coer de L.* 4554 *wark* (: *sark*). The form *world* < *werld*, 'world' is of particularly frequent occurrence in texts from the Auchinleck MS.; I have noted *world* in *King of Tars* 613; *Am. and Amil.* 356, 377, 466, 995, 1176, 1478, 1942, 1989, 2380; *Arth. and Merl.* 14, 65, 70, 490, 2199; *Guy of W.* p. 508, 148/7; p. 518, 159/10; p. 596, 256/11; p. 612, 284; *Rol. and Vern.* 90, 316; *Cantic. de Gr.* 220, 295, 543, 659, 660, 724, 774; *Mergrete* (in Horstmann, A. E. Leg. N. F.) 363; *St. Katerine* (in same vol.) 260; *Enemy of man* (E. St.

XIX) 43, 63 (twice); *Two Fragm. Rich. III* (E. St. VII) II, 113; *Short Poems Auch. MS.* (E. St. VII) 5, 267, 397. *World* is, however, also met with elsewhere as, *Curs. M. C.* 91, 1259, 1393, 8000, 27558, 28600; *Hampole, Wks.* p. 59, 162, 163; *Metr. Hom.* p. 98; *Myr. of lewed Men* 826; *N. Eng. Leg.* 98/23, 235/383.

As regards the examples taken from Northern texts it deserves mention that the ME. -*ar*- forms may go back to O. Northumbrian -*ear*- forms (*hearte*, etc.).

Prof. Wyld adduces *Barccsire* as an instance of the change of *er* to *ar*. The O.E. forms of this proper name show that it is not an instance at all: in the *A. S. Chron.* 861 C, D, F; 1006 C, E; 1009 E; 1011 E, F; 1078 D; 1098 E; 1100 E; 1103 E we find *Bearrucscir(e)*; in 1006 D *Bearruhscire*; in 861 B; 1009 C and D; 1011 C and D *Bearrocsire*; in 861 E *Barrucscire*.

The occurrence of -*ar*- in French words like *sarmon*, *parson* and *garland* proves nothing. In Anglo-Norman pretonic *e* frequently became *a*, particularly before *r*. Hence if a French word containing -*ar*- in a pretonic syllable occurs in M.E., while a form with -*er*- is found as well, it may be uncertain whether the change of -*er*- to -*ar*- took place before or after such a word found its way into English. If words of this description (containing pretonic -*ar*-) are found in an early M.E. text, it is, of course, highly probable that they already had -*ar*- when they were borrowed from Anglo-Norman. The same word might later on (or even in the same period?) be borrowed for the second time from another French dialect — generally from Central French — in which -*er*- had remained unchanged.

M. E. has practically always *parfit* 'perfect', and similarly we generally, or at any rate very frequently, find *par aventure* (parauntre, etc.), *parceive*, *parchaunce*, *parfay*, *parfo(u)rme*, and further *marcha(u)nt*, *marcha(u)ndye*.

Other instances:

Laȝ. A. 18800 *armite*; *Metr. Hom.* p. 168 *armyte* (but *ermyte* on pp. 70, 170; *Pearl* 1186 *garlande*; for further instances see *N. E. D.*; *Childh. of Jesus* 322 *maruayl*; *Wycl. Joel* II, 26 *marueilles*; *Gower, Conf. Am.* II, 70 *marveilles*¹⁾; *Curs. M. C.* 24852 *parel* 'peril'; *Lay F. Mass B.* 69/25 *parels*; *Brunne, Handl. S.* 10313, 11823, 11877 *parcel(l)es*; *N. Eng. Leg.* 167/197 *quarell*; *Arth. and Merl.* 318 *quarel*; *Ibid.* 87/22 *parsounes*; *Hampole, Pr. of Consc.* 3979, 4958 *parson*; *Poem time Edw. II* (*Pol. Songs* No. 55) 326 *parsoun*; *Piers Pl.* B Prol. 80 *parsons*; *Ibid.* B V, 422 *parsoun*, XIII, 245 *parsonage*; *Laȝ.* B. 13823, 13959, 26553 *sarui*; *Ibid.* 4855, 9206, 22777 *saruede*; *Ibid.* 15042 *saruēp*; *Ibid.* 24154 *i-sareued*; *Owl and N.* 1579 *ȝsaruep*; *Wycl., Wks.*, p. 362 *saruandis*; *Id. Dan.* III, 93 *saruauantis*; *Ancr. R.* p. 312 *sarmun*; *Kent. Serm.* (in *OE. Misc.*) 31 *sarmun*; *S. E. Leg.* 80/94 *sarmun*; *Ibid.* 466/158 to *sarmoni*; *Brunne, Chron.* 9240 *sarmoun*; *Otuel* 328 *sarmon*; *Cast. of Love* 367 (all MSS.) *sarmon*; *Minor Poems Vernon MS.* XXXVII, 41 *sarmūn*; *Furnivall, Early Eng. P. and Lives of Saints V*, 246 *sarmun*; *Hampole, Pr. of Consc.* 4535, 8117 *sarmon*; *N. E. Leg.* 37/241 *sarmon*; *Ibid.* 147/2 *sarmouneres*; *Gospel Narr. Vernon MS.* (Herr. Arch. LVII) 83, 580 *sarmoun*; *Curs. M.* 1828 G *sarmoning*; *Ibid.* 4863 C *sarmun*; G *sarmon. F sarmoun*; *Ibid.* 22219 all MSS. *sarmuns*; see further *Ibid.* 12758, 13347, 14093, etc.; *Ibid.* C. 3221 *sargiant*; *Ibid.* C 3237, 3244, 3290, 3312, 3363, etc. *sargant*; *Ibid.* C 4886, 4899, 4931, etc. *sargantz*; etc. etc. *Ibid.* C 19702, 21990 *warrai. inf.*; *Ibid.* C 19602 *warraia. and*.

As regards *harrie* and *tarie*, mentioned by Prof. Wyld, it is by no means certain that these verbs have descended from OE. *hergan* and *tergan*; they may just as well be the Anglo-Norman verbs *harier* and *tar(r)ier* (*targier*), or at any rate they may have been influenced by these French verbs, so that it is not safe to draw any conclusions from the occurrence of -*ar*- in these words.

In *barley*, also cited as an instance of -*ar*- < -*er*- (from *Pall. on*

¹⁾ It is worth noting that in the works of Wyclif and Gower -*ar*- is irequently found in French words, but extremely rarely in Germanic words.

Husb.), -ar - represents OE. -ær - (*bærlic*) ; the usual forms in ME. are *barlic*, *barliȝ*, *barlich*, *barli*; — *barlibred*, *barlicake*, *barlicorn*, etc. (Orm has *barrliȝlafess*). For instances (more than 25) see Mätzner's *M. E. Wörterbuch*.

The path of the student of historical phonology is beset with dangers; there are pitfalls everywhere — "and that craves wary walking".

The development of ME. *oi* is discussed on p. 223 ff. and p. 249 ff. On p. 223 Prof. Wyld makes the bold assertion that "at one stage the diphthong (i.e. *ai* < ME. *i*) became identical with that developed out of old *oi*". Now although a change of *oi* to *ai* (or *əi*) is not impossible, I cannot believe that such a change actually took place.

It is wellknown that in ME. quite a number of words had *oi* or *ui*, others only had *oi* (from older *ei*), while a third group (which does not concern us here) had *üi*. On the distribution of *oi* and *ui* see Kluge, *Grundr.* 3, p. 1050; Behrens, *Beitr. zur Gesch. der franz. Spr. in Engl.* p. 55 ff.; Luick, *Anglia* XIV, p. 294 ff.; Busch, *Laut- und Formenlehre der Anglonorm. Spr. des XIV Jahrh.*, p. 36; Hauck, *Systematische Lautlehre Bullokars*, p. 92 ff.; Viëtor, *Shakesp. Phon.* § 54 f.; Jones, Cooper, p. 62* ff.; Ekwall, Jones, § 355 ff.; Horn, § 119.

It seems to me that in trying to account for forms like [pəisən] — [paɪsən], [bəil] — [bail], etc., which for a long time existed in Standard English, and are still found in many dialects, by the side of [pəisən], etc. we have to start from ME. forms with *ui*. This *ui* may have become [əi] and ultimately [aɪ] or [æɪ] at the time when ME. [u] became [ʌ], but this does not account for certain forms that occur more or less frequently in ME. Several ME. diphthongs show at various periods a tendency towards smoothing. Now, if spellings do mean anything at all — and they often mean a good deal — there are reasons to assume that *ui* became [i:] ultimately, and then of course, shared the further development of every late ME. [i:]. It is not so easy to answer the question how this change came about. One possibility is that *ui* was first smoothed into [y:] and that this sound was then unrounded. The intermediate [y:] may be indicated by spellings like *destruen*, *destrued* (for numerous examples see Matzner's *M. E. Wörterbuch* and the *N. E. D.*; further instances in *Will. of Pal.* and the *Compl. Eng. Prose Psalter*) and *despulen* in *Arth. and Merl.* 1403. Another possibility is that the falling diphthong *ui* became a rising one; this change may be denoted by *onwy* 'annoy', *Cleanness* 301, *nwyed*, *Ibid.* 306; cf. also the frequent spelling *angwisch* (in which word the stress was gradually shifted on to the first syllable). After all, it matters very little *how* the change came about; so much is certain that spellings which point to [i:] from *ui* are not infrequent in ME. I will give all the spellings I can adduce in support of this statement:

Gaw. and Gr. Kn. 2082 *byled* 'boiled'; *Cleanness* 1376 *nye* 'noy'; *Ibid.* 1754 and *Patience* 76 *nyes* subst. pl.; *Cleanness* 1603 *nyed*; *Gaw. and Gr. Kn.* 58, 1575, 2002, 2141 *nye*, *nyȝe*, subst. and inf.; *Myrc, Festial* 177 *nye* subst.; *Alexander* 771 (Dublin), it *neyt* me; *Highden*, I, 407 *nyouth*, 3 pers. sing.; *Wycl.*, *Job* IV, 11 and *Ps.* X, 4 *distryed*; *Job* V, 21 *distrying*; *Ps.* VIII, 3 *destrie*; *Matth.* XXIV, 2 *destried*; *Macc.* IX, 73 *distriede*; *Matth.* II, 13 *destrie*, etc. (frequently); *Alis.* 130 *distryed*; *Cleann.* 907 *disstrye*; *Ibid.* 1160 *disstryed*; *Rob. of Gl.* p. 55 *destryede*; *Gaw. and Gr. Kn.* 2375 *disstryeȝ*; *Early Eng. P.* (Furnivall), p. 16 *destrei*; *Will. of Pal.* 4262 *destrye*; *Past. L.* 239/329 *destrye*; *St. Editha* 376 *anynted* pp. 1) *Hid.* 471, 472 *distryȝede*; *Henrison*, *Orph. end Euryd.* 313 *pysonable*.

The evidence afforded by these spellings is borne out occasionally by rhymes:

1) Also mentioned by Prof. Wyld.

Mergrete (Horstm. A. E. Leg. N. F.) MS. Ashm, 61 (in rhyming couplets) 368/9 *I fle : destroye* (read *flye : destrye*); *St. Wolfade and Ruffyn* (in same vol.) 321/2 *nonry 'nunnery': to destrye*; 335/6 *forto crye : destroe* (read *destrye*); *Chester Pl.* (original much older than MSS.), Selection I in Pollard 11, 9, *flye : destroye : nye*; *Ibid.* Sel. II, 294 *anoye : sorye : I*.

Although further research is necessary, I think the above evidence goes a long way towards proving that *ui* became *i* in *Middle English*, and that consequently the diphthong [əi], or whatever it may have been like during the 16th, 17th, and 18th centuries in words spelt with *oi* (*boil, destroy*, etc.) was not owing either to a change of *oi* to [əi], or to the unrounding of the first element of *ui*.

The diphthong [əi] in *boil* etc. never changed appreciably; consequently a certain group of words had a twofold pronunciation: with [əi], and with [əi], [a i]. This may have led to the few words which only had *oi* in ME., as *choice, voice*, also coming to be pronounced with [əi].

In this connection it may be mentioned that the rime *groin-wine* (Shakesp.) cited on p. 224, and again on p. 251, does not prove anything, because the etymology of *groin* is not known with certainty; the ME. form is *grinde, grynde*.

In conclusion I wish to call attention to a few inaccuracies in Prof. Wyld's book.

p. 31. "*scæ* (= she) ... is Northern in origin. Instead of 'Northern' read 'Mercian'. The *Vespasian Psalms* have *sie* consistently; *sco* only occurs once; see Zeuner, p. 140. — p. 72. That the diphthonging of long *i* is 'more than hinted at' by the spelling *myeld* in *St. Editha* I do not believe; see for numerous instances of *ye Neophil.* V pp. 137, 140, and 141. — p. 75. The group genitive *the erle of Wyltones wyf* (*St. Editha*) is not the earliest instance of this construction; it is already found in Chaucer: *Troil. and Cr.* I, 15 *the god of Loves servaunts*; *Book of the D.* 168 *the god of slepes heyre*; *House of F.* 399 *the grete god of loves name*. — p. 80 'the good whyll that the Whегystons and Dawltons hows (= use?) to yow ... Rychard Cely'. Does 'use' make sense here? I would suggest 'owes'.¹⁾ — p. 90. I fail to see what there is particularly modern about *warning*; ME. regularly has *a* in this word. *Weshed* (on the same page) probably does not point to the early fronting of *ā*; M.E. has *wasch* and *wesch*, and similarly *hatch* and *hetch*, *axe* and *exe*, *asche* and *esche*, *fasten* and *festen*; see Boerner, *Die Spr. Rob. Mannyngs of Brunne*, p. 272 ff., and Zachrisson, pp. 60 and 61. — p. 93. The statement about *sarmon*, etc. 'having started in the South-East and E. Midlands, and having passed into London through Lower and Middle Class English' is open to grave doubt. — p. 94. '*Seynt Edmonde ys Bury*, etc. This was doubtless the ordinary Possessive suffix in origin'. Jespersen, however, proved 26 years ago that this *ys* (*is, his*) is not the possessive suffix, but the possessive pronoun; see *Progress in Language*, p. 318 ff. — p. 124. It is doubtful whether *ou* in *gould* indicates [u:]; it may just as well mean [ɔu]; in fact on p. 128 Prof. Wyld interprets *ou* in this way. Why not in *goulde*? — It is also doubtful whether a long vowel is suggested by the spellings *loordes, woorde* (p. 125). — p. 128. '*l* is lost before *t* in *mouted* 'moulded' ... *fautes* 'faults'. It is the other way about; the ME. forms are *moute, faute*; the *l* was introduced into the spelling later on, and it subsequently influenced the pronunciation. — p. 145. There is nothing particularly interesting in what Prof. Wyld calls "the omission of the Relative" in 'This IJ day of March was consecrated ... master Younge byshope of

¹⁾ Present plurals in *s* also occur elsewhere in Rich. Cely's letters.

Yorke, was byshope of San Davids'. This construction is very old, and already occurs in classical O.E.: *Andreas* 717, *pis is anlicnes engelcynna pæs bremestan mid þam burgwarum in þære ceastre is*. For numerous later instances see Grossmann, *Das angelsächsische Relativ*, p. 7, and Anklam, *Das eng. Rel. im 11 and 12 Jahrh.*, pp. 6 and 7. — p. 194. The MS. of *Handlyng Sinne* dates from the second half of the 14th century; when MS. spellings are cited in support of an argument, the date of the original is generally of little importance. — The rhyme *care-were* need not necessarily point to a change of [a:] to [æ:]; the original rhyme may have been, and probably was *care : ware*. Further *er 'are'* may be a non-stressed form. — p. 195. Prof. Wyld takes it for granted that at one time *hate* and *heat*, *mate* and *meat* were pronounced exactly alike. Do the rhymes in question constitute proof positive? What I mean is this: is it not possible that *hate* and *heat* were pronounced [hæ:t] and [hɛ:t] respectively, so that 'poets' considered the vowel sounds sufficiently alike to couple them in rhymes? p. 198. *eddr̥es* need not have *e* for *a*; (n)*eddr̥e* is frequent enough in M.E.; it represents O.E. (non-W.S.) *nēdre*. *Wesshe*, *exis*, *wetch*, have already been referred to. *Hendes* 'hands' had better be struck out, too, as it may simply be the M.E. plural *hende* with an *s* tagged on to it. — p. 201. *fawkyner* does not illustrate the 'dropping' of *l* in the sound-group *aulk*; the M.E. form of this word is *fauconer* (from *faucon*); *faulconer* is a later spelling. — p. 202. *Swolzed*, *Patience* 363, is not a preterite, but a past participle, evidently formed from the original, strong p.p. *swolgen*, and has, therefore, nothing to do with the change of *a* to *o* after *w*. — p. 209. *Clean* in the rhymes *cleane-bene*, *grene-clene*, and *cleene-beene* may be Kentish (O. Kent. *clene*), and the same may be the case with *teach* in *teach thee : beseech thee*. — p. 233. *warsse*, *warrse*, *wars* 'worse' may not be an instance of the change of [u] to [ʌ]; it is more likely that it affords an instance of $\bar{a} < \bar{e}$; *werse* is usual enough in M.E. — p. 240. *marrow* 'morrow' may be = M.E. *marzen*, *marwen*, from O. Mercian *marzen*, examples of which are found in *Vesp. Ps.* V, 4, 5; XXIX. 6; XLVIII, 15, etc.; *Vesp. Hymns* III, 7, 8, 9, etc. — (at least 22 instances in all). p. 241. *naty* may be the non-stressed form of M.E. *nauzti*; cf. *not* from M.E. *nout*. *nouzt*.

In spite of these few slight blemishes I consider Prof. Wyld's book a valuable contribution to our knowledge of the history of the English language during the last five centuries.

Amsterdam.

W. VAN DER GAAF.

Cockney English and Kitchen Dutch. Lecture delivered at University College, Johannesburg, by PROF. C. M. DRENNAN M.A. Witwatersrand: Council of Education. Price 1/—.

The Dutch South African guards his young language as one would guard a treasured heirloom of one's ancestors. The trekker and his sanna conquered and lost a vast country. His bones lie beneath the healthy South African sun and have mingled with the veld. His blood has reddened the four provinces. But with this loss there has come a spiritual awakening, and with this awakening the sanna has been placed in the glass cases of a museum, and the quill has immortalized its memory.

But like all young things this spiritual awakening expressed in a young

language and literature, is in need of watchful guardians, and it is perhaps the very zealousness of their guard, which moved Prof. Drennan to choose his subject. One is reconciled to the somewhat hostile title of the lecture by its subheading "An Eirenicon". It is a message of peace. But it is a message of peace from one who stands on the serene heights of English literature, and looks down with a sympathetic smile on a toiling race throwing up an antheap.

In a popular, breezy style Prof. Drennan sets out to prove on historical and philological grounds, that English and Afrikaans are not so remote as one, ignorant of facts, would imagine. Historically he sketches the sympathy between England and Holland from the time of Caxton, whom he regards as the father of English, to the late internment camps. Philologically he reduces English to its elements by eliminating mongrel words, and asserts that Afrikaans resembles Northern English dialects, in being more primitive than either of the two literary languages, English and Dutch.

Having thus created a sympathetic language bond, Prof. Drennan tries to pierce from this basis into the heart of the language. His method is again conciliatory. He bludgeons the philologists and purists into retreat on the grounds that "for the philologist or serious student of language linguistic purity has no ethical signification," bringing forward as a proof the mongrel English language and its nevertheless incomparable literature, and thereby clearing Afrikaans of the ridiculous charge of being shot through with Malay-Portuguese. In passing he loosens a dart against the taunt of the purists of Holland, who summed up and derisively dismissed a young language with the "question begging phrase *Kombuis Hollands*". As if a language organism would not grow self-willed even if the whole philological world megaphoned derision across the Atlantic. In humorous analogy he swings back through history some six centuries when—"if a servant had remarked to an Anglo-Norman noble... that the barbarous talk which he heard in his kitchen and stables would be spoken by the most learned of his race long after Anglo-Norman had been forgotten; that it would be spoken on both sides of the earth by men of all races and tribes; that it would give birth to a literature more sublime than that of Rome, he would probably have held his sides with laughter for an hour together, and would then have promoted the prophet to the position of chief family Jester, if he did not have him flogged for believing heretically in the antipodes."

Having advanced a step nearer within hearing distance of the pulse beat of Afrikaans, he summarily dismisses the philological side-issue with the words—"An attempt at purism in language is usually the child of ignorance and a fad of the semi-educated," and asserts that, "it is as clear as our South African sun that there is no reason inherent in the Afrikaans language, why it should not give rise to a great literature, if men of talent or genius arise in Afrikaans-speaking South Africa."

There yet remains a practical difficulty, that of bi-lingualism. This difficulty he leaves to be solved by Evolution, maintaining that the linguistic barriers which separate the two races in South Africa, can become transparent veils by reciprocal veneration and sympathetic study. He warns against knocking down those barriers—"for whose walls, we may ask, do you propose to knock down, your own, or the other chap's?"

With this sympathetic plea for Afrikaans, Prof. Drennan, in representing the University of Johannesburg, which has its medium of instruction in English, "extends the right hand of fellowship to the language so dear to the hearts of so many of our countrymen."

There is little to add in the way of criticism. Prof. Drennan's pamphlet is popular and practical. It is moved by love, and love for ever builds up, where hate would break down. It is however only fair to say, that, whereas Dutch speaking South Africa has been extending the right hand of fellowship to the English language for some twenty years, English speaking South Africa has looked upon the little language tree with curiosity if not with contempt. During the last five years, however, a change has come. The world war has mangled pet theories, and made the Englishman look upon South Africa as his home, made him feel intensely South African. He is ready to accept as an empirical truth the necessity of Afrikaans being taught in schools, he hears it preached from pulpits, and he sees it shyly blossoming in the spring of its literature. Entrenched behind these strong barriers, each of which is a barrier of love, Afrikaans feels secure, and the voice of Prof. Drennan is, thank heaven, no longer the voice of one crying in the wilderness.¹⁾

Amsterdam.

J. R. L. VAN BRUGGEN. M. A.

Das Elisabethanische Sprichwort nach Th. Draxe's *Treasurie of Ancient Adages*. By MAX FÖRSTER. M. Niemeyer, Halle.

A dictionary of English proverbs on historical principles, anything like Stoett's collection of Dutch proverbs, is one of the desiderata of English students. If we were to wait till an English scholar should undertake and execute this task, we might almost as well give up all hope of ever getting it. Fortunately, however, the fortunes of the historical study of English do not depend so much upon the exertions of the small band of English scholars, many of whom have no doubt done, and are doing, excellent work, as upon the labour of continental scholars of various nationality.

The present work, a reprint of an article in *Anglia* (vol. 42, p. 361-424), is a contribution to a historical dictionary of English proverbs. The author, Thomas Draxe, was born at Stoneleigh near Coventry; he obtained the living of Dovercourt, Harwich, but spent most of his time in his own country. According to the church registers of Harwich he died there in 1618, so that he was a contemporary of Shakespeare. The earliest edition of Draxe's collection of proverbs known till recently was published in 1633, but Professor Förster has discovered an earlier one of 1616 in the Breslau Town Library: "*Bibliotheca Scholastica Instructissima*. Or, a *Treasurie* of ancient *Adagies*, and *sententious Prouerbes*, selected out of the English, Greeke, Latine, French, Italian and Spanish. Ranked in Alphabetically Order, and suited to one and the same sense. Published, by Thomas Draxe, Batch. in Diuinitie. *Priscis credendum*. Cicero. Londini, Apud Joannem Billium, 1616."

The book offers, besides proverbs, many sententious sayings of classical authors (usually in Latin). A great many of the proverbs in English that are found mixed up with the Latin, are clearly of ancient English origin, although others are translated from French, Spanish, or Italian. In this book Förster offers the English part of the text. The student of English will no doubt be interested to find not only the proverbs that are familiar to the reader of the contemporary drama, but also others which are still familiar in modern

¹⁾ In a note accompanying the review copy, the Secretary of the Witwatersrand Council of Education writes: "It will interest you to know that *Afrikaans* is rapidly being adopted as the medium of instruction instead of *Hollands* (High Dutch). The lack of a literature is, however, a serious difficulty." — Ed.

times. Under *Ability*¹⁾ we find: "A man must cut his coat according to his cloth." Under *Absurdities*: "He cannot see wood from trees"²⁾. Under *Beggars*: "Beggars must not be chusers". The reader of the Christmas Carol will be interested in this proverb under the heading of *Bondage, or servitude*. "He holdeth his nose to the grindstone". Others that are of some interest, either on account of their form or their proof of age for the modern proverb are: "Spare the rod, and spill the child". "All's well that endeth well". "Like the Flounder hee leapeth out of the panne into the fire." "The eye of the Master maketh the horse fat."

In the introduction professor Förster announces a critical edition of William Camden's collection of proverbs (1614). If he could add quotations for earlier occurrences of the proverbs treated, the book might be the nucleus of the dictionary that can hardly be the work of one man but requires many preliminary investigations.

E. KRUISINGA.

The English Village. A Literary Study, 1750 - 1850. By JULIA PATTON. New York. The Macmillan Company, 1919. 8/— net.

This book claims, on its cover, to be "a study of the village in English literature during the one hundred years from 1750 to 1850. With careful scholarship, the author discusses the treatment of the village in imaginative literature, paying particular regard to its significance in the social and economic history of the time". It may be said that this claim is justified by the result. It reviews the poetical descriptions of village life, discusses their truth or want of it, and adds some notes on the village in prose.

After some introductory remarks the author lays the basis for her discussion in the second chapter, on the development of the medieval village to the modern. She has consulted the proper historical authorities and acknowledges a special indebtedness for this part of her book to Mr. and Mrs. Hammond's *Village Labourer, 1760 - 1830*³⁾. The history of the village, especially in the eighteenth century, is chiefly the history of the methods by which the communal ownership of land and its system of agriculture was changed into individual ownership and the system of agriculture made possible by it. As far as the eighteenth century is concerned it is practically the history of the expropriation of the small cultivators and the manufacture, by means of a series of parliaments of landowners, of the modern landless agricultural labourer, in short of the modern landless proletariat⁴⁾. It is this change that seems to have been the starting-point for the author's study. She wanted to find out in how far this sweeping change was understood by contemporaries, especially by the literary men of the period. The necessity of the thesis led, it seems, to a complete review of the 'village' poetry and prose of the time, although a great deal of it had little relation to any realities. Goldsmith and Crabbe are treated at some length. *The Deserted Village* is defended against

¹⁾ The alphabetical arrangement refers to the subjects to which the proverbs allude.

²⁾ Under *Blindness*: "He cannot see wood for trees".

³⁾ A new and cheaper edition of this book has just appeared (1920). It has been followed by two companion volumes on *The Town Labourer* and the recent *Skilled Labourer*. It need hardly be pointed out how welcome these books are to the literary student of the period, and indeed of the nineteenth century generally.

⁴⁾ A little book, which the author does not mention, by E. N. Bennett, *Problems of Village Life* (Home University Library), though not primarily historical, will interest literary students.

English criticism. It is shown that the well-known dictum of Macaulay, in what the author, curiously enough, calls his 'famous' article for the *Encyclopaedia Britannica*, that the poem is 'made up of two incongruous parts. The village in its happy days is a true English village. The village in its decay is an Irish village', is an admirable example of English complacency more pardonable in Macaulay than in Mr. Austin Dobson who reprinted it in his revision for the eleventh edition of the *Encyclopaedia*¹⁾. A biography and full discussion of the work of Ebenezer Elliott, the poet of the *Corn Law Rhymes* will be welcome to many readers, and also the pages on W. Barnes, the Dorset poet. The author dutifully mentions the references to village life in Cowper, Burns, Wordsworth and Tennyson, but acknowledges that none of these can really be considered as poets of the village. The discussion of such minor poets as Dr. Armstrong, or less known writers such as the Northamptonshire peasant poet, John Clare,²⁾ was no doubt necessary to satisfy the conscience of the author, and is reasonably short.

Of the prose literature, the chief authors discussed are John Galt, and the pastoral prose writers Washington Irving and Miss Mitford. The advent of what may be called the social novel of industrial England justifies the author's choice of 1850 as the end of her period. For it is only quite recently that the social problem of the village and the exodus from it to the town has again inspired literary men as well as social reformers. She specially refers to Mr. John Galsworthy's *Freelands*³⁾.

I hope I have said enough to convince students of English literary history that Miss Patton's contribution is one that they should not neglect.

K.

¹⁾ I venture to point out that I had shown the absurdity of Macaulay's criticism in the introduction to my *Selections from Goldsmith* (Kemink, 1916).

²⁾ See: John Clare, Poems chiefly from MSS. Selected and edited by Edmund Blunden and Alan Porter. Cobden-Sanderson, 1920. 10/6 net.

³⁾ A continental edition has been published in Nelson's *Continental Library*.

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POETRY, FICTION.

The Complete Poems of ANNE BRONTË. Edited by Clement Shorter. (Including many poems hitherto only available in privately printed pamphlets.) Hodder & Stoughton. 12/6 net.

The Chapbook. No. 16. Oct. 1920. 16 *New Poems* by CONTEMPORARY POETS. The Poetry Bookshop. 1/6 net. [A review will appear.]

Neighbours. By WILFRID WILSON GIBSON. 170 pp. Macmillan. 7/6 net. [See article in this number.]

Right Royal. By JOHN MASEFIELD. 120 pp. Heinemann. 6/- net.

Memories and other Sonnets. By W. S. GODFREY. 110 pp. Grant Richards. 2/6 net.

Collected Prose. By JAMES ELROY FLECKER. Bell. 7/6 net.

The Secret. Sixty Poems. By LAURENCE BINYON. Elkin Matthews. 6/- net.

The Daniel Jazz and Other Poems. By VACHEL LINDSAY. Bell. 4/6 net.

The Waggoner and other Poems. By EDMUND BLUNDEN. Sidgwick. 5/- net.

In Chancery. By JOHN GALSWORTHY. Heinemann. 9/- net.

CRITICISM, ESSAYS.

The Normality of Shakespeare illustrated in his Treatment of Love and Marriage. By C. H. HERFORD, Litt. D. English Association Pamphlet no. 47. Price for non-members 1/-.

Shakespeare's Law. By SIR GEORGE GREENWOOD. $7\frac{1}{2} \times 5$, 48 pp. Cecil Palmer. 2/6 net.

This is mainly a critical examination of a book called "Bad Law in Shakespeare" by Mr. Charles Allen, a lawyer of some distinction, which is commended by Sir Sidney Lee. Sir George Greenwood urges the view that there is much to be said for the belief that Shakespeare must have had some legal training. [T.] 1

The Authorship of "The Taming of the Shrew", "The Famous Victories of Henry V", and the additions to Marlowe's "Faustus". By H. DUGDALE SYKES. $9\frac{3}{4} \times 6\frac{1}{4}$, 35 pp. For the Shakespeare Association. Chatto and Windus. 1/6 net.

A paper pleading the claims of Samuel Rowley; read to the Shakespeare Association on Febr. 28, 1919.

Spanien und das elisabethanische Drama. Von RUDOLF GROSSMANN. Abhandlungen aus dem Gebiet der Auslandskunde herausgegeben von der Hamburgischen Universität. Friederichsen & Co., Hamburg. M. 18.—. [A review will appear.]

Johnson Club Papers by various hands. $7\frac{3}{4} \times 5\frac{1}{2}$, 237 pp. Fisher Unwin. 10/6 net.

The contributors to the present collection include the late Spencer Leigh Hughes ("Dr. Johnson's Explosives"), Mr. Edward Clodd ("Dr. Johnson and Lord Monboddo"), Sir Charles Russell ("Dr. Johnson and the Catholic Church"), and Mr. A. B. Walkley ("Johnson and the Theatre"). Some of these papers are reprinted from periodicals. [T.]

Nollekens and His Times. And Memoirs of contemporary artists from the time of Roubiliac, Hogarth, and Reynolds to that of Fuseli, Flaxman, and Blake. By JOHN THOMAS SMITH, Keeper of the Prints and Drawings in the British Museum. Edited and annotated by WILFRED WHITTEN. Two volumes. Vol. I., xxxix. + 382 pp. Vol. II., xi. + 423 pp., $8\frac{3}{4} \times 6$. John Lane. 31/6 net. [Reprint.]

This life of the famous sculptor was first published in 1828. Mr. Edmund Gosse contributed an Introduction to a new edition published in 1894. [T.]

Ruskin the Prophet, and other Centenary studies. By JOHN MASEFIELD, DEAN INGE, C. F. G. MASTERMAN, and others. Edited by J. HOWARD WHITEHOUSE. Allen & Unwin. 8/6.

The Life of William Morris. By J. W. MACKAIL. (Vol. I., 375 pp.; Vol. II., 364 pp.) $9\frac{1}{4} \times 5\frac{1}{2}$. Longmans. 28/- net.

The first edition of this beautifully bound and printed standard biography was published in 1899. [T.]

Oscar Wilde. His Life and Confessions. By FRANK HARRIS. Including *Mémoires of Oscar Wilde* by BERNARD SHAW and the unpublished portion of *De Profundis*. Two volumes. London, E. Pearson, 88 Abbey Road, N.W. 8. £ 22s. [A review will appear.]

H. G. Wells. Par EDOUARD GUYOT. Paris, Payot. fr. 12.—.

H. L. Mencken. $7\frac{1}{4} \times 5$, 32 pp. A. A. Knopf.

Two essays on the well-known American critic by Mr. Burton Rascoe and Mr. Vincent O'Sullivan, with a bibliography of his writings and writings about him. Mr. McKee Barclay's caricature, called "The Subconscious Mencken", is delightful. [T.]

Children of the Slaves. By STEPHEN GRAHAM. Macmillan, 12/- net.

A Survey of English Literature, 1830-1880. By OLIVER ELTON. Two volumes. $8\frac{3}{4} \times 5\frac{3}{4}$. Vol. I. xvi. + 434 pp. Vol. II., xi. + 432 pp. Arnold 32/- net.

A sequel to the author's "A Survey of English Literature", (1780-1830), published in 1912. It is provided with analytical contents tables at the beginning of each volume and a copious index (43 pp.).

Outlines of Modern English Literature. By HAROLD WILLIAMS. $7\frac{1}{2} \times 4\frac{3}{4}$, 268 pp. Sidgwick and Jackson. 6/- net.

This sketch is an abridgment, considerably re-arranged and re-written, of the author's "Modern English Writers" (1890-1914), published in 1918 and reviewed in E. S. I. pp. 65, 66. Half of the book is given to brief notices of the poets of the period; the remainder to an outline of drama and fiction.

LINGUISTICS, HISTORY.

Isolement en Gemeenschap. Openbare Les bij de opening van zijn lessen als privaatsc. docent in het Keltisch aan de Rijksuniversiteit te Leiden den 29 October 1920, gehouden door Dr. A. G. VAN HAMEL. Nijhoff, f 1.—. [A review will appear.]

A Thousand and One Notes on "A New English Dictionary". By GEORGE G. LOANE, late Scholar of Trinity College, Dublin, and of Trinity College, Cambridge, a master at St. Paul's School. $8\frac{1}{2} \times 5\frac{1}{4}$, 64 pp. 4, Linnel Close, N.W. 4. 5/- . [A review will appear.]

A Contribution to an Essex Dialect Dictionary. By the REV. E. GEPP. Supplement I. $8\frac{1}{2} \times 5\frac{1}{4}$, 13 pp. Colchester: Benham. 6d.

The Contribution which appeared some months ago, will be reviewed in our next issue.

The National Proverb Series: Wales. By GEORGE E. LEE. Cecil Palmer. 2/- net.

Ireland, 1494-1603. 32 pp. *Ireland, 1603-1714.* 48 pp. *Ireland, 1714-1829.* 47 pp. By the REV. ROBERT H. MURRAY. (Helps for Students of History Series, Nos. 33, 34, 35.) $7\frac{1}{4} \times 5$. S. P. C. K. 1/- net each.

1) Descriptive notices marked [T.] are inserted by the courteous permission of the Editor of *The Times Literary Supplement*.

PERIODICALS.

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De Drie Talen. Oct. 1920. J. J. A. Bolkestein, A special use of the Progressive Form.

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EDITED BY

E. KRUISINGA, P. J. H. O. SCHUT AND R. W. ZANDVOORT

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Vers Libre in Theory and Practice.

I.

The impulse to write this article came to me from F. S. Flint's Preface to his *Otherworld: Cadences*, published in 1920 by The Poetry Bookshop (5/— net). This preface is a remarkable piece of work and well worth reading, weighing and considering, though it certainly does show the author's limitations and idiosyncrasies (a thing that it was bound to do) together with a lack of general information and literary equipment, which I venture to think was by no means so inevitable. Nevertheless, it shows itself on the very first page of the Preface. Because Mr. Flint uses the word *cadence* in a Pickwickian or Flintian sense, does it therefore follow that Chaucer, in the *House of Fame*, (Second Book, lines 112—115) does so likewise? And is it justifiable to base one's opinion of Old-English metre on a translation from Cynewulf, containing the phrase 'with a cadenced song' and a few not very effective alliterations? The Greek choruses, to whose scansion Mr. Flint refers, were certainly not what he would term cadences. On the other hand, I think any negro hearing such a chorus, say the well-known one with which Euripides closes quite a number of tragedies — *o mega semnê Nikê* &c, a march! — would prick up his ears, blow out his chest, and, unable to keep his haunches still, involuntarily join!

But why should Mr. Flint resort to such questionable arguments, when his position is sufficiently strong as it is? He has written rimed poems himself, and has himself composed verses whose metric scansion will do; he knows the tricks of the trade quite well. And so do many others nowadays, far too many. Our literary groves harbour hosts of songsters, who starling-like are content to repeat and repeat picked-up melodies *ad infinitum*. Every warbler 'has his tune by heart', now as in the dispassionate times of the couplet-stringing 'Augustans'. This fact is a proof to Mr. Flint that our traditional rime-schemes and metrical patterns are outworn. 'The history of English poetry in verse is the story of the exhaustion of the effects to be obtained from rhyme and metre, — of the exploitation of a mine in which the main lodes have at last given out. It may or may not be foolish to deplore that poetry should have been tied down so long to such a task, but it can hardly be denied that, except for a few poets who have discovered an odd vein that had not been worked, there is no writing nowadays in metre and rhyme that does not echo with all the feet and all the rhymes of the past, so much so that some poets break up their metres and smother their rhymes, until neither metre nor rhyme has any other function than to ruin the style of their poems. Swinburne gave the *coup de grâce* (and the *coup de Jarnac* too) to English rhyme and metre.'

To which one might allege that in all likelihood the percentage of literary starlings nowadays is not so very much higher than it was in the past. Our ears, deafened by multitudinous songs that yield us no delight, would have us believe it was otherwise in the days of good king Cole, but in this our ears are wrong. I suppose that rimes like *fire* and *desire* will grate upon Mr. Flint's ear, much as Dutch *hart* and *smart* grate upon mine, but that such things annoy is no present-day discovery, nor did it take centuries to find it out. Artistic tricks or stunts antiquate with incredible swiftness. Who

among living rimesters would now think of using the dodge that poor Oliver Goldsmith affected: *busy train — pain; trade's unfeeling train — swain; harmless train — pensive plain* etc. etc.? And yet, are they likely to produce a single poem that will stand the test of time as *The Deserted Village* has done? And is not the tyranny of the dead, against which Mr. Flint declaims, more especially a tyranny of the *recently* dead or even — of the living? Surely it is living authors who create fashions, often, it is true, after plenty of toil and moil to obtain recognition for their methods, and such fashions have a knack of lingering on, — even in Mr. Flint's work. A reviewer, in the *Times Literary Supplement*, has pointed out certain lines in *Otherworld* whose only begetter was Walt Whitman. I think that strong and sincere personalities will always contrive to express themselves in a sincere and markedly personal way, no matter what forms they choose, adopt or invent. But there is another side to the question.

II.

In the beginning, as soon as gregarious man was *man*, there was poetry; and this poetry was undivorcably wedded to rhythm; and this poetry *was* rhythm. It used words, but more often than not these words were mixed with plenty of meaningless shouts, grunts, or wails. It used tones, but only incidentally and without much striving for the harmony that we now call musical, the first rude accompaniment being invariably that of instruments of percussion. It was art, because its exhilarating, exalting or soothing effects were produced and undergone intentionally. And it was community-art, not only because it made its appeal either to the whole tribe or to an organic unit of it: to a body of men engaged in dragging away a tree, or in driving piles into muddy soil; to a company of girls tilling the fields or pounding corn into meal; to a hunting-party marching out to kill a bear or to set pitfalls for some blundering hippopotamus; but chiefly because it claimed the participation of each individual in its performance. It was dancing and singing; it was work and play; it was dumb show, magic and ritual; it was the inspiriting, the alacrifying helper of the toiling body, and the divinely intoxicating liberator of the wing-flapping spirit. It was all these things, and yet it was one.

It was community-art, but the community as such could no more create art then than it can now. *Its* work consisted in accepting (and acceptance implies the possibility of rejection) whatever some artistically gifted individual would offer it; in remembering the words of such a creation; and most especially in preserving its rhythmical pattern. This pattern would remain the same, year after year, century after century, whereas the words, never very clear perhaps, would soon become unintelligible and be gradually supplanted by others. Every occurrence that concerned the tribe would not simply be an excuse for a choric dance and song, but would positively demand one, and then some tribal *praecentor* or rather *chorêgos* would show his gift of improvisation, his fellow tribesmen and (or) tribeswomen supplying an *enthusiastic* — i. e. an Orphic or Dionysiac — chorus, which left the *chorêgos* time to collect his thoughts and invent some new lines. *The lineal descendants of these tribal poets are: the chantyman on board a vessel, the foreman of a body of rammers, and the man who, at a wedding-feast in North-Brabant, treats his delighted audience to the ever-varying horrors of the Raamsdonk murder.*¹⁾

¹⁾ See Appendix.

Rhythmical patterns were rigid from the first and continued to be so. They necessitated inversions, mutilations of words, syllables elided and lopped off as well as syllables added.¹⁾ All the things that make Homer difficult, his many synonyms, his bewildering use of verbal forms, are characteristic of the poetry of primitive communities.

Rime was a natural development. It must have originated in the repetition of words by the chorus. But among the lines improvised by the leader there must have been, from the very beginning, lines that rimed as well as lines that did not rime. The chime of the riming lines would of course appeal to the listeners, and at the same time its mnemonic value would be a powerful help to rhythm in preserving old 'songs' celebrating the prowess of a hero or the deeds of a god or lightening the labour of treading out wine and of grinding corn in querns. At the same time its regular use, aided no doubt by the invention of stringed instruments and flutes, must often have tended to make rhythmical patterns less rigid, and inversely the observation of this tendency may occasionally have led to rime being tabooed by masters in the craft. But in both cases, as civilisation progressed and performances became less noisy, greater attention would be paid to the words and greater demands would be made upon the poet as a word-artist. *The worship of the cultured would be transferred from Dionysus to Apollo.*²⁾ But Dionysus persistently refused to be completely discarded.

III.

It is doubtful whether any literary art is possible which is purely Dionysiac; it is equally doubtful whether any poetry can be exclusively Apollo's. The essence of art is compromise. An artist not only strives to express himself, but he strives at the same time to impress the minds of others, and the whole difference between community-art and individualistic art resolves itself into a matter of more or less. Purely individual experiences and feelings are incommunicable, and cannot, therefore, furnish the raw material for a poem. On the other hand, that which is common to everyone will not be worth talking or singing or writing about, and can never be sufficient incentive for a poet to make himself heard. The wordartist may invent some new terms and may pervert some old ones, but the bulk of his vocabulary he holds in common with millions of others. Now these others are accustomed to certain forms of art which time has gradually evolved. Entirely unfamiliar forms will repel, but too familiar forms will fail to appeal. And next, every artist must try to draw his hearer or hearers away from every-day life and its humdrum concerns. In doing this he cannot avoid making use of rhythm for its *enthusing* effects, but the stronger the rhythm, the greater its intoxicating power and the wider its appeal, whereas *Flintian cadences* are simply intended to be just strong enough to lure their reader away from reality.

¹⁾ The later makeshift of music which neither Purcell nor Handel disdained, viz. prolonging one vowel in singing a succession of tones, was unknown and syllables were repeated instead.

²⁾ It need not be objected here that in Greece Apollo was the elder god: in the nature of things Greek Dionysus-worship must have been a reversion, and so must that of Cybele. For the effect of instruments of percussion compare Lucretius: *tympana tenta tonant palmis et cymbala circum* (*De Rer. Nat. II 618.*)

Fat black bucks in a wine-barrel room,
 Barrel-house kings, with feet unstable,
 Sagged and reeled and pounded on the table,
 Pounded on the table,
 Beat an empty barrel with the handle of a broom,
 Hard as they were able,
 Boom, boom, Boom,
 With a silk umbrella and the handle of a broom,
 Boomlay, boomlay, boomlay, Boom.
Then I had religion, Then I had a vision,
 I could not turn from their revel in derision.
Then I saw the Congo, creeping through the black,
Cutting through the forest with a golden track.
 Then along that river bank
 A thousand miles
 Tattooed cannibals danced in files;
 Then I heard the boom of the blood-lust song
 And a thigh-bone beating on a tin-pan gong...

This is by the American Nicholas Vachel Lindsay, than whom there is no more Dionysiac poet living. I think his *Congo* a very good thing. It is art, but it is noisy and — it cannot do without the noise. What is the harm? With unsophisticated listeners it produces the effect it was meant to produce. That makes it community-art. And is there anyone who can detect any note of insincerity in it?

Eau-Forte.

On black bare trees a stale cream moon
 Hangs dead, and sours the unborn buds.
 Two gaunt old hacks, knees bent, heads low,
 Tug, tired and spent, an old horse tram.
 Damp smoke, rank mist fill the dark square;
 And round the bend six bullocks come.
 A hobbling, dirt-grimed drover guides
 Their clattering feet —
 their clattering feet!
 to the slaughterhouse.

This is by F. S. Flint, and it has merits of its own. But besides that it is *not* community-art (and was not meant to be) it is *not* sincerer than Lindsay's tom-tom minstrelsy. And it is not wholly Apollonian! For one thing the rhythm is quite regular, with one intentional exception towards the end, and for another there is the repetition of this very exception: *their clattering feet.*¹⁾

Similar observations might be made concerning

Devonshire.

The little Heddon roars over its stones towards its mouth
 Between two cliffs mounting up, one with the grey-brown haze
 Of the budding oak-woods and the line of the path athwart them,
 As though cut with a knife;
 And the other grey with loose shale, and here and there
 The gorse in bloom over the dead, brown bracken,
 That springs again, green once more, from its death.
 The little Heddon roars over its stones between
 Its violets, primroses and celandines to the sea.

¹⁾ The word *sours* in the second line I think rather far-fetched.

And, friends, what am I doing here beside you and the Heddon?
 Why did I come to you with my heart-ache and my cares,
 Falsely to brighten your life with the foil of my darkness?
 Why did I come to your pine-woods?

The little Heddon roars over its stones to the sea.
 My life grated on in its groove, and that groove
 Brought me to you, but see! the little Heddon roared over my brain,
 And for a day washed the mist from it, cleared the clog of it,
 And the groove is no longer there.

Yet I shall leave you; I shall take back my groove,
 With a keener edge to my heart-ache and a different tune:
 The little Heddon roaring over my brain to the sea!

I like this poem very much, but maintain again that its effect is to a considerable extent Dionysiac. Again it is the varied repetition of one memorable line that accounts for about half the beauty of the poem. And what a simple device after all! And so easy to imitate And the mischief is that without some such device it is impossible to give *shape* to a poetical thought. This method of F. S. Flint cannot be named the discovery of an odd vein that had not been worked: it is a mine that has been worked from the first and is in no danger of ever giving out before 'God burn up Nature with a kiss.'

And where in F. S. Flint's work, as e.g. in the title-poem of *Otherworld*, these simple devices are altogether absent,¹⁾ the result is not satisfactory. There are many pretty lines, but no expectations being raised and none fulfilled (or partly fulfilled, just enough to give a zest to a partial disappointment) our imaginations are not set free. Line after line we must discover a new cadence; the rush is not great and full and strong enough to sweep us along with it; Dionysus, slighted by the poet, has been revenged. When, after finishing the poem, we set ourselves to recollect what we have read, there are no memorable lines haunting us, we have not been given any tune 'for the blood to jig to'. We shall remember a certain number of pictures, but the pictures will be unable to call up the words that produced them. The cadences were too free and too loosely strung.

'Clarity and sincerity of speech and purpose are the perennial qualities of all good poetry, and those who will strive after these qualities (since none of us is absolutely clear and sincere, they can only be obtained by

¹⁾ Here follows a typical bit:

And now in the afternoon,
 When the children are at their school,
 Three meadows away,
 Hidden by hedges and a row of Lombardy poplars,
 And their mother is teaching them and their playmates,
 I sit dreaming on the verandah in the shade.
 The warm sun falls on the crowfeet and buttercups
 In the field before me;
 The golden flowers nod and wave and kiss
 As a light, warm wind passes over them.
 The leaves are singing;
 And faintly behind their monotone,
 I hear the singing of children.
 Mournfully, a cuckoo calls "Cuck-oo!"
 A blackbird scuttles from a spinney;
 And I sit in a dream
 And drink my coffee
 And smoke my cigarette.

hard work), and who will disburden themselves of the lumber bequeathed to them from the past, are the men who will be heard, and who will lift the word poetry out of the contempt in which it is held by the many who do not understand, or despise, or smile tolerantly at the meaningless rituals of verse.' This is what Flint says, but I wonder. I wonder whether the poet will be more of a poet by being a Hamlet, sicklied o'er with the pale cast of thought, as regards the sincerity of his feelings and the scientifically exact rendering of them. I wonder whether he will make his art more acceptable by stating — instead of 'I can't forget you, Clara!' — : 'I have not yet been able to forget you; it may take me three years, or even four.' It is one thing to be entirely sincere and another to convey the impression of absolute sincerity. But excessive sophistication is an enemy to both, and therefore an enemy to art.

WILLEM VAN DOORN.

Appendix.

Compare the following passage from Ernest Poole's novel *The Harbour* (Macmillan; p. 45.)

"There she lay, the long white ship, laden deep, settled low in the water. I could see the lines of little dark men heaving together at the ropes. Each time they hove they sang the refrain, which, no doubt, was centuries old, a song of the winds, the big bullies of the ocean, calling to each other as in some wild storm at sea they buffeted the tiny men who clung to the masts and spars of ships:

"Blow the man down, bullies,
Blow him right down!
Hey! Hey! Blow the man down!
Give us the time to blow the man down!"

But what were the verses? I could hear the plaintive tenor voice of the chantyman who sang them — now low and almost mournful, now passionate, thrilling up into the night, as though yearning for all that was hid in the heavens. Could a man like that feel things like that? But what were the words he was singing, this yarn he was spinning in his song?

I came around by the foot of the ship and walked rapidly up the dockshed toward one of its wide hatchways. The singing had stopped, but as I drew close a rough voice broke the silence:

"Sing it again, Paddy!"

I looked out. Close by on the deck, in the hard blue glare of an arc-light, were some twenty men, dirty, greasy, ragged, sweating, all gripping the ropes and waiting for Paddy, who rolled his quid in his mouth, spat twice, and then began:

"As I went awalking down Paradise Street
A pretty young maiden I chanced for to meet."

A heave on the ropes and a deafening roar:

"Blow the man down, bullies,
Blow him right down!
Hey! Hey! Blow the man down!"

Some Books to be Consulted.

Francis Gummere,	<i>The Beginnings of Poetry.</i>
Karl Bücher,	<i>Arbeit und Rhythmus.</i>
Frank Sidgwick,	<i>The Ballad.</i>
T. F. Henderson,	<i>The Ballad in Literature.</i>

Affective Sound-Changes.

It has sometimes been suggested that exceptions to laws of sound-change may be due to the emotional value of a word, which affects its pronunciation. Phoneticians do not seem to have taken to the idea. In the third edition of my *English Sounds* (§ 262) I have proposed affective lengthening as the explanation of the statements made by English phoneticians, that *glad*, *mad*, *sad*, *bad* have a longer vowel than *cad*, *lad*, etc.

In Wells, *Joan and Peter*, ch. 2, § 1, p. 20, I found the following example.

Mrs. Bagshot-Fawcett gets positively lush about him. It was George she always *lurved*, Mrs. Bagshot-Fawcett says, but she (i.e. the Princess) accepted his brother for Reasons of State.

In this case *lurve* seems to be an example of affective (and at the same time affected) lengthening.

A case of affective rounding is supplied by Dutch [nø] for [ne] *nee*. The rounding and pointing of the lips, characteristic of indifference, causes the change.

It seems to me, however, that the theory of affective sound-changes may explain more than such occasional deviations from regular development. In order to explain this I must first discuss the question of breath and voice.

In old-fashioned grammars, if they treated of sounds at all, such consonants as *p*, *t*, *k*, *f*, etc. were often called *hard*, in contrast to *b*, *d*, *g*, *v*, which were called *soft*. A definition of the difference was not given, for the distinction was based on a rather vague acoustic impression, as was usual before the advent of modern phonetics. The distinction of hard and soft came to be pushed into the background; indeed, the success of the English school of phoneticians seemed to have finally disposed of it as unscientific. There is not a word on it in Sweet's books on phonetics. Continental phoneticians, however, were bound to consider the difference, for they found that hard and soft in the languages they studied was by no means invariably equivalent to breathed and voiced. Rousselot, to begin by quoting a Frenchman, in his *Précis de la Prononciation française* (1903) p. 50 explains: "Une consonne est *douce* ou *forte* en raison de l'intensité relative de l'effort articulaire nécessaire pour la produire. . . . Comparez encore, en plaçant le doigt entre les lèvres, *v* et *f*, *b* et *p*: *v* et *b* sont des *douces*; *f* et *p*, des *fortes*. Comme, dans la sonore ¹⁾ l'effort se partage entre le larynx et l'organe articulateur (lèvres ou langue) la sonore est toujours une *douce*. Mais la *douce* n'est pas toujours une *sonore*. De même, la *forte* est naturellement *sourde*, l'effort articulaire s'opposant à l'action du larynx."

The distinction is of practical use, as is shown on p. 85: "La *forte* qui devient *sonore* se transforme par le fait même en *douce*. Mais la *douce*

¹⁾ i.e. voiced consonant.

qui s'assourdit devient-elle de même une forte, en sorte que *d*, par exemple dans *médecin*, se transforme en *t* au contact de l's [metsɛ], et *v* en *f* dans *pauvre femme* (pof fam)? Cette seconde étape est voisine de la première, et elle peut être franchie aisément. Cependant elle ne l'a pas encore été, au moins dans le Centre de la France."

The same explanation of the difference is given by Meillet (*Langues indo-européennes*), but he seems to limit the distinction to stops: "Si la pression exercée par la langue ou par les lèvres pour réaliser l'occlusion est intense, les occlusives sont dites *fortes*, ainsi *p, t, k*, en français; si la pression est faible, elles sont dites *douces*, ainsi *b, d, g*, en français..... Les sonores sont toujours douces et les fortes sont toujours sourdes mais l'inverse n'est pas vrai; les Alsaciens par exemple ont des douces qui ne sont pas sonores."

The distinction is easy to observe. Indeed, it is possible to see from the position of the lips whether a person is going to say *p* or *b*. Perhaps, too, the distinction is clearest in the stops. This would explain why it is far more usual for phoneticians to make the distinction with regard to these only; in this case the loud terms are *fortis* and *lenis*. The best treatment of these sounds is by Jespersen in his *Lehrbuch*.

It seems to me, however, that the distinction should be made with regard to the open consonants as well. As *fortis* and *lenis* suggest stops, it would be better to use other terms. Hard and soft are not quite satisfactory because they are also used in other meanings. The terms *strong* and *weak* seem to be suitable, as they suggest that the difference is in the energy of articulation. To prevent misunderstanding it may not be superfluous to point out that strong and weak are not meant to supersede breathed and voiced. The systematic examination of the glottis is one of the advantages of the English phoneticians, and it is an advantage that should not be given up. But the acoustic distinction of *strong* and *weak*, even if of secondary importance, should be made use of. This can be done in Dutch. It is usual, in Dutch, to distinguish breathed *f, s* from voiced *v, z*. This is perfectly clear when the sounds are medial. But initial *v* and *z* are half-voiced; yet they are clearly different from *f* and *s*. Is this really due to the voiced part of these consonants? ¹⁾ Besides, there is another pair of open sounds: [x, ɣ] in *lach, wagen*. But initial [ɣ], as in *goed* is certainly not voiced, nor does it seem to me half-voiced. I believe it is completely breathed. Yet, the sound is not the same as [x]. I think [ɣ] in *goed* must be called a weak but breathed back open consonant. We also have weak but breathed stops in Dutch in the first part of a compound ending in a breathed stop if the second part begins with a voiced (weak) stop: *zetbaas, dikbuik*.

If we accept the existence in Dutch of strong (breathed) and weak (breathed or voiced) consonants, it seems possible to account for some facts that have not yet been satisfactorily explained.

Although *vies*, like other words beginning with *v*, is generally pronounced with a weak (half-voiced) *v*, it is pronounced with *f* in the exclamatory *Hoe vies!* It seems natural to explain the strong *f* as the result of the strong stress. Similarly strong [x], instead of the weak [ɣ], is often heard in the exclamation *goeie hemel!* and in the oath *godverdomme!*

It has occurred to me that there is another case that can now be explained. The emphatic imperative is expressed in Dutch by the particle *toe*: *Toe, zeg het me nou*. The word is not to be found in Van Wijk's *Etym. Woordenboek*.

¹⁾ In this respect (i. e. voice) English initial *d* is practically, perhaps even completely, identical with Dutch *t* (see *English Sounds*, § 107). Yet the sounds are different.

But it seems quite probable that *toe* is nothing but the imperative *doe*¹⁾. If this can be shown to be correct, it would be possible to explain the *t* as a case of affective unvoicing. Of course, it would also be possible to account for *t* differently. For it is usual in cases of initial unvoicing to call in the help of sandhi. And a combination like *och toe* is soon found. In the same way *toch* (instead of the regular *doch*) is explained, also *toen* (instead of *doen*, which occurs in older Dutch). But I must say that this explanation seems hardly satisfactory, for it is not easy to see why these forms with a preceding word ending in a consonant should have driven out the forms with initial *d*. It is hardly likely that *och toe* is more frequent than *toe*, in the imperative.

Since writing the above I had occasion to look at Scharpé's *Nederlandsche Uitspraakleer* (Lier, 1912). In § 119 he states a change of "normally lax" consonants to "tense" owing to "intensive" pronunciation. Among the examples are *dagelijks*, pronounced [da:xələks], and even [ta:xələks]; also *doe dat* [tu' dat].

If the explanations offered are accepted, we shall have to speak of affective lengthening, affective rounding, and affective strengthening.

E. KRUISINGA.

Notes and News.

English Association in Holland. The first series of lectures, delivered by Mr. John Drinkwater in the latter part of November, at The Hague, Haarlem, Groningen and Rotterdam, was very successful. All accounts received are highly appreciative, alike as regards contents, form and delivery. Mr. Drinkwater has been good enough to place a précis at the disposal of the Association, which is here reproduced.

"His subject was the nature of art — the arts in general, not one art in particular — and the value of the artist's work to the world at large. This, he said, was a subject that had no national frontiers — it was of universal significance. Every artist had to ask himself what was the virtue in art that would justify a man in devoting his whole life and energy to its service, and in claiming that his work was of sufficient importance to enable him to demand that society should support him in return for it. Mr. Drinkwater's own answer to the question was that every mind in the world is engaged all the time in absorbing great volumes of experience from contact with men and women and the affairs of life. This experience as it comes into each mind is chaotic, unshaped, and while it is so it remains unintelligible. The deepest hunger in every mind, suggested Mr. Drinkwater, was to understand its own experience, and it was at this point that the artist's work came in. The artist was in no way different from his fellows, save that in him this hunger for understanding experience was more acute than was common, and he realised that the only way of making the confusion of his mind intelligible was to find for it clear and definite shapes or forms. That was what art was, a poem or a picture or a symphony was just a piece of shapeless experience put into definite shape. The artist in the first place

¹⁾ I seem to remember reading this form, but cannot verify it. I hope my readers will excuse me if I leave this part of the question to historical students of Dutch.

made these shapes to satisfy that hunger in himself, but once his work was done he could send it out into the world in the belief that every time another mind came into sympathetic contact with it, that other mind would be quickened, and made a fitter instrument for the shaping of its own experience in turn. That was the function of art in the world — to help the mind of man, through the contemplation of another man's perfectly shaped experience, in the problem of understanding his own particular experience.

And to-day it could especially be claimed that the creation of minds that courageously wanted to understand their fellows instead of minds that being afraid wanted to dominate their fellows, was more needed, perhaps, than anything else for the hope of the world. And the kind of mind that was most easily able to shape and understand its own experience was the kind that most wanted to understand its fellows and not to dominate them. In helping to create this type of mind, art was performing a service to society that could not easily be measured."

Towards the end of January the second series of lectures was delivered by Mr. Walter de la Mare, who read on the subject of *Life in Fiction*, before the Groningen, Haarlem, and Hague branches; on *Magic in Poetry* before the Amsterdam and Utrecht branches; and on *Christina Rossetti* before the Rotterdam branch. Reports will be inserted in the April number of E. S.

A third series, on *Public School and University Life*, is being arranged to take place either before or after Easter.

Particulars concerning the membership of the Association may be found on the second page of the cover.

Degree and Certificate. It is generally expected that the *Academisch Statuut*, which is to include the regulations for graduation in modern languages, will be issued and put into force by the beginning of the next academical year. It may not be superfluous to point out that there are not to be any new degrees in French, German, English, etc., but one general degree of *Doctor in de Letteren*, the candidate having the option of the language in which he wishes to specialize.

Students reading for the B-certificate will be interested in the following passage from the *Memorie van Antwoord, Staatsbegroting 1921, Hoofdst. V a, Onderwijswet*: „Gelijk in de jongste troonrede is medegedeeld, ligt het in het voornemen nog dit zittingsjaar een wetsontwerp in te dienen tot algeheele herziening der wet op het middelbaar onderwijs. Of het wenschelijk zou zijn daaraan een wetsontwerp te laten voorafgaan uitsluitend strekkende tot splitsing van de B-examens, een maatregel, die op zichzelf de instemming van ondergeteekende (i. e. the Minister of Education) heeft, mag worden betwijfeld": (Cf. E. S. II, pp. 17, 48, 114, 126).

B - Examination 1920.

CANDIDATES	Number of those who							
	sent in their papers	did not present themselves	withdrew before the oral exam.	withdrew before the lit. essay	withdrew after the lit. essay	took the whole exam.	failed	passed
Female.	31	1	0	4	5*	21	5	16
Male	16	0	0	3	1	12	1	11
Total	47	1	0	7	6	33	6	27

* Two female candidates withdrew during the oral part after the essay.

English Studies: Editorial. For practical reasons the continuous numbering of successive issues, hitherto followed, has been abandoned, so that each volume will henceforward be numbered from 1 to 6. This issue is, therefore, to be referred to as vol. III, no. 1, not as vol. III, no. 13. In the indexes to the complete volumes the references will be to the pages, as this is the only convenient method when the volumes are bound.

Translation.

1. The death of King Charles the Second took the nation by surprise. 2. His frame was naturally strong, and it did not appear to have suffered seriously from the excesses in which he had indulged. 3. He had always been careful of his health, even in his pleasures, and his habits had been such that a long life and a robust old age seemed in store for him.

4. Indolent though he was on all occasions which demanded the powers of his intellect, he was active in bodily exercise. 5. As a young man he had made himself a name as a tennis player and also when he advanced in years he was an indefatigable walker. 6. He used to walk so fast that those who had the honour of his society during his walks, had considerable difficulty in keeping up with him. 7. He rose early and generally spent three or four hours a day in the open air. 8. At peep of dawn he was frequently seen walking in the royal park, playing with his dogs and feeding the ducks in the pond, and these scenes endeared him to the people who always like to see the great put off their dignity.

9. At last, towards the end of the year 1684, he was prevented from taking his customary walks, by a slight attack of what was supposed to be gout. 10. He now spent his mornings in his laboratory where he beguiled the time by making experiments with mercury. 11. His temper seemed to have suffered from confinement. 12. Yet to all appearance he had no reason to be uneasy: he was not pressed for money, his power was greater than it had ever been, the party which had long thwarted him had been beaten.

13. But the cheerfulness which had supported him in adversity had now deserted him. 14. A trifle now sufficed to ruffle the temper of the man who had so bravely borne up against defeat and exile. 15. Nobody, however, suspected how seriously his health was shaken.

16. On the second of February Charles had risen early, as usual, when his servants to their dismay perceived that the king's utterance was indistinct and that his thoughts were wandering. 17. He was immediately helped to bed and although he soon recovered his senses it presently turned out that his condition was critical. 18. All the physicians of note in the capital were summoned to the sick-bed, but they could not save the patient. 19. It is true, after a few days there was a change for the better, but on the evening of the fifth of February the king relapsed and it was clear to everybody that the end was near.

20. The next day when it had become known that the king was dying, the people went to church in large numbers to attend the morning service. 21. The loud sobs which were heard when the prayer for the king was read, showed how much this sovereign, in spite of his many faults, was loved by the multitude for his affability. 22. The end came that very day. 23. Towards the afternoon the report was spread that the king had gone to his rest.

Observations. 1. *Was an unexpected blow to the nation* = *Was een onverwachte slag voor de natie*. *Struck the nation all of a heap*. Avoid vulgarisms or familiar phrases especially in more or less dignified style. *Hit the nation* can have a literal meaning only. *Overtook the nation*; *Came upon the nation unexpectedly*. Not: *Unexpectedly came upon the n.* because the adverb is stressed.

2. *By nature his constitution was strong*. -- *Suffer from the excesses*. *From* should be used after the verb *suffer*, not *by*. *The excess*: Bradley says that the word is usually plural in the sense of dissipation. *Dissipation*. *The excesses he had indulged himself in*.

3. *Mindful of his health*. *Careful of* (not *for*) *his health*. *Careful about*: She is tidy and careful about her clothes. A person suffering from the stomach must be careful about what he eats. Be careful of your watch = see that it is not stolen. Be careful with your watch = Don't spoil it in any way (Krüger, *Syntax*, § 3793 a.) *Take care of*. — *Mode of living*. — *His habits were such as promise a long life*. *A long life was reserved for him*.

4. *As indolent as he was . . . so active he was . . .* To denote more or less exact correspondence or similarity or proportion the order ought to be *As . . . so*, not *so . . . as*, which is obsolete (Craigie, *So*, 18 b and 22 a). See also Kruisinga's *Grammar and Idiom* § 274. *Slow though he was in everything* (= *to do anything*) *requiring mental exertion*.

5. *He had, when young, been renowned as a tennisplayer*. *Had got (made) (himself) a name as a tennisplayer*. After *as* the indefinite article is required before the noun. — *In the decline of life*. *In after life* = *in zijn later leven*. *When he reached a certain age*. This euphemism has a comic effect. Cf. a lady of a certain age = a lady of quite uncertain age. — *Untired* should be *untiring*.

6. *His ordinary pace was such that . . . Had the honour of being allowed to accompany him; the honour to be allowed . . .* This is rather cast-iron grammar! We accompany our equals, we attend those we wait upon or follow. The word *attend* conveys the notion of subordination (Webster.) This view is also held by Smith and Crabb. — *On his walks*. The correct preposition is *during*. *Had considerable difficulty in keeping up with him* = *Had no little trouble to keep up with him*. *Found it difficult to keep up with him*. *It was all they could do to keep up with him*. In itself the last rendering is correct, but it could not be worked into the context. It was all he could do to walk straight (*Strand Magazine*, Aug. 1914, p. 148). It was all I could do to keep from laughing (*Idem*, May 1916, p. 530). It was all his conductors could do to protect him. (Fijn van Draat, *Sidelights*, p. 64) = *noode, met moeite*.

7. *He rose betimes (at an early hour)*. — *Each day; each* cannot go with *day* because of its strong distributive force.

8. *Not seldom they saw him*. Negative expressions at the head of a sentence require inversion of the order subject + verb. Moreover the Dutch *men* is to be rendered by a passive voice whenever possible. *They* is impossible here. *He was seen to walk*. *He was seen walking*. The difference in meaning between these two passive sentences is the same as that existing between the corresponding active constructions. See Kruisinga, *Accidence & Syntax*, § 238 (4) and Krüger, *Schwierigkeiten*, § 2563: The two were seen attacking a huge bear (to attack a huge bear). The latter construction implies the completion of the action. — *Foddering the ducks*. To *fodder* is to feed cattle, the term is not applicable in this case. *Slough (off) their dignity, cast off their d*. The professor, recognizing what he owed, sloughed his

temperamental reserve. (*Strand Magazine*, Sept. 1916, p. 360). — *Gravity – Dignity*. *Gravity* is opposed to *levity*; the word *dignity* denotes a quality suited to command respect. He maintained his gravity by an effort (= it was all he could do not to laugh). Captain Bonneville sat listening to them with Indian silence and gravity (Washington Irving, *Captain Bonneville*). He would live in silence, solitary, proud, avoiding his fellow-men, who would have nothing to do with him except he made the surrender of his dignity (Gilbert Cannan, *Mendel*, Chapter II). To stand upon one's dignity. —

9. *At last – At length*. What is done *at last* is brought about notwithstanding all the accidents or difficulties which may have retarded its accomplishment; what is done *at length* is done after a long continuance of time (Graham). A distinction without a difference! *A (s)light attack of (the) gout*. — *Prevented to take*: Prevent is never followed by an infinitive; the preposition *from* may be omitted, but a gerund must be used. — *He was prevented from taking his usual walks by a slight attack of gout which it was supposed to be*. A hopeless mix! It refers to nothing at all. Read: *a slight attack of what was supposed to be gout*. —

10. *He killed the time by trying experiments*. To kill time is to pass or consume time idly. This hardly includes undertaking experiments. Their only labour was to kill the time; And labour dire it is, and weary woe (Thomson, *Castle of Indolence*, I, Stanza 72). He killed some time by scraping the addresses and stencil-marks from the box: (*Cassel's Magazine*, September 1903, p. 396). *Trying experiments* must be changed into *making (performing, undertaking) experiments*. — *Quick-silver* is the popular name, the scientific term is *mercury*. *Beguile the time by* = *den tijd korten*; *Spend the time in* = *den tijd doorbrengen*. Shelley beguiled the time by telling the tale of the seven sleepers (Dowden, *P. B. Shelley*). I spent the first two days in searching for rooms.

11. *His temper seemed to have suffered from his having been obliged to keep his room*. Grammatically accurate, though far from elegant.

12. We may say *cause for alarm, cause of alarm, cause to be alarmed*. — *Disquiet*. — *Was not in pressing want of money*. *Short of money* = *kort bij kas*. *Hard-up* is too colloquial; this phrase ought not to occur in a piece of serious writing. — *Might-Power*. The former word is now somewhat rhetorical, according to the Oxford Dictionary. *The party which had long opposed him*. *Faction* is always used in a bad sense (*partij-schap, kliek*).

13. *Cheerfulness* requires the definite article, because the word is used in a restricted sense. — The cheerfulness which had borne him up against adverse fortune. *Prop(up)* in a figurative sense could be used only in relation to some weak or failing cause or institution: An ingenious writer toiling to prop a mistaken principle. Justice should not be propped up by injustice, disinterestedness by rapacity. In literal use. Propped up by (with) pillows.

14. *The man who had done so well in misfortune*. This is absurd, because *to do well* happens to mean *to prosper, to thrive*: He has opened a shop. Is he doing well? (*Windsor Magazine*, Sept. 1899, p. 479). I hope you are doing well, bodily and financially. He is doing well = *Hij maakt het goed* (Poutsma, *Do You Speak English*, 2nd ed. p. 36). They do you well in this hotel. (*Grand Magazine*, June 1918, p. 347). The last sentence contains an example of the transitive use of *do well*.

15. *It was not supposed, however, that his constitution was seriously impaired*.

16. *The second of February*. The preposition *on* is rarely omitted before adjuncts denoting a date. — *Charles had risen in time (in good time)* =

early enough, not too late! [op tijd]. — *As was his wont.* — *His servants noticed.* Notice is too weak a term here (to perceive in passing).

17. *He was laid on his bed. Brought to bed* = delivered of a child! *Recovered his faculties. Came to his senses* is ambiguous 1) recovered consciousness, 2) recovered from his excitement, passion. Cf. Fielding's *Tom Jones*: But at last, having vented the first torrent of his passion, he came a little to his senses. — *He was evidently in a situation of extreme danger.* —

18. *All talented physicians of the capital were sent for to come to his sickbed.* We do not speak of a doctor as "talented". *Sent for to come to his s.* sounds harsh and is a very ugly construction. *Come at the sickbed* is no longer good English. *Pull the patient through* is too colloquial for our purpose.

19. *In the evening of the 5th of February.* When the adjunct of time is qualified by the name of a day or by a date the preposition *on* is used. *Early on the Thursday morning* Captain Bretton was roused from a short and uneasy sleep. (Edna Lyall, *Knight Errant*). *On the evening of the same day . . .* (*Oxford Dictionary*). *On the evening of the 9th March* (Freeman, *Red Thumbmark*). — *The King relapsed again.* An instance of tautology. The word *relapse* contains the notion of *again*, so that the latter word had better be struck out.

20. *(On) the next day.* *Next day* refers to a future time: den volgenden dag, the *next day* refers to a day in the past: den daarop volgenden dag. He stayed away for a single night, and came back the next day (*Strand Magazine*, 1894, p. 291). See however Kruisinga's *Accidence & Syntax*, 1st edition, § 379. *Matins may* mean the daily office of morning prayer in the Anglican Church, but the primary sense is vroegmetten.

21. *He was loved for (not by) his kindness.* — *Affability* is particularly applied to persons in a higher condition; princes and nobles are said to be *affable* when they converse freely with those not in the same condition. — *Crowd - Multitude.* A *crowd* is always pressing, a *multitude* may be either in a stagnant or in a moving state. Cf. "Far from the madding crowd". There are always pickpockets in the lion house at feeding time, and in any place where there is a crowd.

23. *Tidings* (usually plural) is a rather old-fashioned word.

Good translations were received from P. B., Tiel; B. B., Leeuwarden; B. de W., Moordrecht; A. H., Flushing; P. A. J., Bolsward; T. B., Kollum; K. de V., Dokkum.

Translations of the following text should be sent to P. J. H. O. Schut, Maerlant 60, Brielle, before March 1. Corrected translations will be returned if a stamped addressed envelope be enclosed.

1. De zomer van 1563 neigde ten einde. 2. De eikenbosschen van Gelderland begonnen het eerste bruin van den herfst te vertoonen, en de avondzonnestralen, die de grijze torens van het klooster van Ilmenoude verguldden, zeiden het bevallige landschap, dat zij beschenen, reeds vroeg vaarwel. 3. De smalle, tusschen donker geboomte zich kronkelende weg, die tot het oude gebouw leidde, was hier en daar met dor loof bedekt, en de lucht had dien klaren, doorzichtigen tint, die voor- en najaar zoo bekoorlijk maakt.

4. Geen ander geluid dan het getsjilp der vogels stoorde het diepe zwijgen, dat onder de eeuwenoude eiken heerschte, tusschen wier hooggewelfd bladerendak slechts een enkele lichtschijn kon dringen, en geen spoor van woningen riep het beeld der groote menschenwereld met al haar strijd en leed voor de ziel op, die binnen de zware, maar reeds vervallen muren der abdij een toevlucht zocht.

5. Ilmenoude was geen door vorsten of aanzienlijken begunstigde plek van weelderigen lediggang. 6. Gelegen in een afgelegen streek van Gelderland was het vrouwenklooster zelfs bij naam niet buiten de onmiddellijke omgeving bekend; het geratel van wielen, dat bezoek uit een der kasteelen in den omtrek aankondigde, was zulk een zeldzaamheid,

dat het al de bewoonsters naar het hek lokte. 7. Op het voorplein groeide tusschen de steenen welig gras en dichte klimoprانken deden haar groen kleed over de breede poort, welke ze bijna geheel aan het gezicht onttrokken. 8. De plek scheen voor iederen indruk van de wereld daarbuiten beveiligd en was een waar lustoord voor de vogels, die hier ongehinderd hun nesten konden bouwen en hun lied zingen.

9. Het was een uitstervend klooster, want sedert jaren hadden zich geen nieuwe leden meer aangemeld en de weinige nonnen, die er zich nog in bevonden, toonden geringen ijver voor het onderhoud van het gebouw. 10. De abdij was vóór eeuwen gesticht door een rijke edelvrouw, die in berouwvolle stemming na een leven van genot, binnen deze muren rust zocht; maar haar diepe afzondering had allen afgeschrikt die nog eenig belang stelden in wereldsche dingen. 11. Abdijen als die van Rijsburg, waar rijkdom, eer en onbepaalde vrijheid te vinden waren, waar vorsten hun bezoeken aflegden en staatkundige intriges gesponnen werden, waren spoedig gebleken meer in den smaak te vallen dan een rustoord zooals dit klooster, dat van het leven niets kende dan een omgang met de bewoners van het op een half uur afstands gelegen dorpje Ilmenoude.

12. De beide vleugels van het klooster waren sedert lang onbewoond en aan de macht der elementen prijs gegeven, terwijl men alleen het middengebouw nog met eenige zorg trachtte in stand te houden, ofschoon het verval zelfs hier zijn merk op de sombere muren geschreven had en het net van klimop zich langs dak en raam ver genoeg uitbreidde om de kleine ruiten in gevaar voor haar licht te brengen. 13. Het was den onbescheiden ranken, die het oude gebouw reeds voor een ruïne schenen aan te zien, echter nog niet gelukt, zich over de ruiten zelf heen te slingeren, en de openingen, door den storm gemaakt, waren nog niet zoo groot, dat zij haar een toegang tot de kamers konden verschaffen; een bezige hand weerde ze af, en ook de spin, die overal elders van een zoete eeuwigheid scheen te droomen, kwam hier tot de ergerlijke ervaring, dat zij tot een zeer vluchtig leven geboren was.

Reviews.

The Percy Reprints, ed. by H. F. B. BRETT-SMITH. — No. 1.
The Unfortunate Traveller, by THOMAS NASHE. — No. 2. *Gammer Gurtons Needle*, by MR. S. Mr. of Art. [5/— and 4/6 resp.]

Mr. Brett-Smith has started rendering an egregious service to students of English literature. The Percy Reprints, the new collection under his able editorship, have at least made a very good beginning. *The Unfortunate Traveller* and *Gammer Gurton's Needle* figure large in the history of the English novel and of the English drama. Every B-candidate knows all about them. The one shares with *Ralph Roister Doister* the honour of being usually mentioned as the first English comedy, the other is called one of the first English novels and the very first picaresque novel. Yet it is hardly presumptuous to suspect that only a very small percentage of our students have ever read more than short extracts from these curious old works. The reason is not that they are afraid of them. Both are very short and very lively to read. But they were rather difficult to come by, and the editions that could be had were not of the best.

The Unfortunate Traveller was to be found only in R. B. McKerrow's five-volume edition of Nash (1904—10) or in the limited and private editions of E. Gosse (1892) and A. B. Grosart (1883—5). —

Gammer Gurton's Needle had been reprinted in Dodsley's *Old Plays* and in other old-fashioned collections, and more recently only in two American editions, viz. Manly's *Specimens of the Pre-Shakspearean Drama* (1897; 2nd ed. 1900—3) and Gayley's *Representative English Comedies* (1903).

Among these editors only McKerrow deserves high praise for his scholarship and critical minuteness. And even on this edition the first Percy Keprint represents an improvement in so far that the original spelling is for the

first time preserved. The work of the American editors has been improved upon a great deal more, as they had modernized punctuation and taken various liberties with the two existing copies of the original edition of the play printed by Thomas Colwell in 1575.

Mr. Brett-Smith, who could make use of the collotype facsimile of this edition produced by Farmer in 1909, has given us in both booklets models of conscientious editorship.

But textual criticism is not the principal recommendation of these little volumes. They find their justification for existence — as the editor expresses it — in the need, long felt both by students and by the literary amateur, of an accessible separate text. They are designed to meet the wants of both classes of readers.

At the end there are a few notes — in my opinion a bit too few. The Early Modern text of *The Unfortunate Traveller* presents various difficulties that will puzzle the modern reader, at least in the beginning. The dialect used by Gammer Gurton and her rustic gossips is even more deterrent. The editor remarks that it is “a conventional rustic speech common to the literary stock-in-trade of the time, as may be seen from Edgar’s assumption of it in *King Lear* for the deception of Oswald”. Our students will recognize in it that curious south-western dialect which in the 16th and 17th centuries enjoyed such considerable popularity among dramatists ever since it had been successfully employed in the Towneley Mysteries by Mak, the famous sheep-thief of the *Secunda Pastorum* ¹⁾ Nevertheless a few more explanatory notes would have been far from superfluous.

There is also a short Introduction to each work. In the one to *Gammer Gurton* the ed. agrees with Dr. Bradley in ascribing the play to William Stevenson, Fellow of Christ’s College, Cambridge, from 1551—4 and 1559—61.

From the Introduction to *Jack Wilton* I note with satisfaction that the picaresque nature of this book is recognized to be only very slight. “The little Spaniard of Tejares [Lazarillo de Tormes], the first *picaro* of literature, would hardly recognize Jack Wilton as a nephew; they are not of the same blood.”

We cannot *a priori* deny that Nashe, who published his book in 1594 — and not in 1584 as a Biographical Note on p. XVII has it — knew Rowland’s translation of Mendoza, which had appeared in 1586 ²⁾. But for half a century Mendoza had hardly any followers even in his own country, and the real founder of the picaresque novel in Spain was Aleman with his *Guzman de Alfarache*, the first book whose hero is frankly called “El Picaro” ³⁾. It was translated into English by James Mabbe in 1623 ⁴⁾, and not until 1665 did the picaresque novel make its formal entry in English literature with Richard Head’s *English Rogue*.

Jack Wilton, therefore, is a predecessor, but not quite an ancestor of Humphrey Clinker and Tom Jones.

The editor points to a different and more striking resemblance and relationship. Nashe did one thing which even by itself would give him a

¹⁾ See ERNST BUSSMANN, *Tennysons Dialektgedichte mit einer Uebersicht über den Gebrauch des Dialekts in der engl. Literatur vor Tennyson*. Weimar 1917; reviewed in *Englische Studien*, LIII (1920), S. 445.

²⁾ This is the year usually given. But the *Cambr. Hist. of Lit.* IV, 9, gives 1576, and repeats it on p. 446.

³⁾ cp. DR. JAN TEN BRINK, *Dr. Nicolaas Heinsius junior. Eene studie over den Hollandischen Schelmenroman der zeventiende eeuw* (Rotterdam 1885) blz. 51.

⁴⁾ *Cambr. Hist.* IV, 441.

permanent niche in the history of English literature, for whether or no he was our first true picaresque writer, he certainly founded our historical novel. To him belongs the credit of placing an imaginary hero among real personages of the past, and it is no such long way from the Earl of Surrey and Geraldine, Jack Wilton and Cornelius Agrippa, to the Earl of Leicester and Amy Robsart, Sir Richard Varney and Alasco. Naturally, in attempting 'some reasonable conveyance of historie' in his 'phantasicall Treatise', he takes plenty of liberties with fact, but Erasmus and Sir Thomas More, Jan of Leyden and Luther and Pietro Aretino lend colour and interest to a tale that leads us from Tournay to Windsor, from Marignano and Wittenberg and Rome to the close at Bologna and Guisnes."

This parallelism between Nashe and Scott has been noted before and is, after all, quite obvious. But it is well that our attention should be drawn to it with special emphasis. The obvious is easily overlooked.

Our students will be grateful to the editor for making these two pioneer works more accessible to them.

Heerlen.

FR. A. POMPEN.

A Tale of a Tub, to which is added *The Battle of the Books* and the *Mechanical Operation of the Spirit*. By JONATHAN SWIFT. Edited with an Introduction and Notes Historical and Explanatory by A. C. GUTHKELCH and D. NICHOL SMITH. Oxford, Clarendon Press. 1920. 24/—.

There is perhaps no other English classic which it is so tempting and at the same time so hazardous a task to comment upon as Swift's *Tale of a Tub*. Lured by its magical wit the keenest of critical intellects have lost themselves in its mazes: so pregnant with meaning and yet so incomprehensible are its paragraphs. Nothing daunted, however, the late Mr. Guthkelch ¹⁾ "planned and in outline completed" the present edition, his labour being continued by Mr. Nichol Smith, who, according to the Preface "has revised and supplemented the introduction and added much new matter to the notes." As it is not signed, we do not know whether this Preface was written by the publisher or by the editor, but we quote the foregoing sentence because we were struck by its naïveté. Indeed, "much new matter" has been added to the notes, and we venture to presume that Mr. Smith will be able to add as much again if he is really the most industrious and indefatigable footnote scribbler that he proves himself in this work. In avoiding the fault of explaining too little, Mr. S. has fallen into the other error: that of explaining too much. This, I am loath to say, must be considered a serious blemish on an otherwise extremely valuable book. To give an instance ²⁾: when treating, in the Introduction, of the origin of the title of the book, he winds up the section in this way: "In calling his work '*a tale of a tub*' Swift thought quite as much of the proverbial phrase as of the seamen's custom, of which nothing more is heard after the beginning of the Preface. To change either '*a*' into '*the*' in the title is to give a wrong turn to its meaning." Thanks so much for the grammar lesson!

¹⁾ Mr. Guthkelch previously edited *The Battle of the Books*, in the series entitled *The King's Classics*. Chatto & Windus. 1908.

²⁾ Cf. for other instances *Times Lit. Supplem.* of Sept. 9th, 1920.

The Introduction is divided into 12 sections, the most interesting of which treat of the authorship, the allegory, the date of composition, the *History of Martin* and the Pate Ms., the latter being a Ms. in the possession of a certain Will Pate, a "learned woollendraper" who is mentioned in the *Journal to Stella*. The last section gives a full list of the editions of the *Tale* from 1704—1755 together with the translations. To Dutch students it will be flattering to learn that the first translation was a French one made by Justus van Effen in 1721. In 1735 it was translated into Dutch by P. le Clercq, whose translation is entitled "Vertelsel van de Ton, Behelzende het Merg van alle Kunsten en Wetenschappen. Geschreven tot Algemeen Nut des Menschelijken Geslachts. Mitsgaders een Verhaal van den Strijdt der Boeken in de Boekzaal van St. James. Door den beroemden Dr. Swift."

The *History of Martin*, which in some editions is still affixed to the *Tale* "must be attributed to an imitator of Swift who was hostile to the Church of England." (p. LIX) It was again van Effen who was the first to cast a doubt on the authenticity of this continuation. In the *Apology* for the *Tale*, which Swift wrote in June 1709 (it is included in the present edition), he says that the greater part was finished in the year 1696. Mr. Nichol Smith opines that on the whole there is no reason to doubt Swift's statement. His evidence leads him to believe that the *Tale* was written between 1696 and 1699 and that the Dedication to Somers and "The Bookseller to the Reader" were added between 1702 and 1704. On one point he surmises wrongly: the Introduction (1st Section) cannot have been written at an earlier date than May 1703, which I soon hope to get an opportunity of proving elsewhere. — The text of the *Tale*, the *Battle*, and the *Mechanical Operation of the Spirit* is followed by six appendices, the first of which affords: New Matter in the *Miscellaneous Works* published in 1720; the second: Wotton's *Observations*, the third: Curll's *Complete Key*, the fourth: Letters between Swift and Tooke, the fifth: Notes on Treatises wrote by the same author, and the sixth: Notes on Swift's *Dark Authors*, which shows the extent to which Swift satirised Mysticism, Cabalism, Alchemy and Rosicrucianism. A very full index at the end of the volume proves that there is a good side to the editor's love of trifles.

It stands to reason that in a book of this kind much room is left for speculation. We must credit the editor with not overdoing this, nor does he fall into the error of asserting things for which there is no sufficient evidence. When, for instance, speaking of the Allegory in the *Tale*, he carefully considers the possibility of Swift's having borrowed from John Sharp's Sermons and other writers, but very mildly and wisely winds up with these words: "Every writer borrows more than he is aware. Ideas pass into the mind, and grow and transform themselves without our knowledge." If every editor understood this not so much nonsense would be written about probable sources and originals and supposed plagiarism.

Before ending this review a word must be said about the illustrations and their original designs which form a very attractive feature of this edition. The original drawings were found at Narford Hall, the seat of the Fountaine family, in 1831, and are for the first time reproduced in this volume. They differ widely from the eight engravings made by Bernard Lens and John Sturt, which as a whole are disappointing. Only five of the original designs correspond in subject to the engravings.

Naturally the question is raised whether the designs were altered by the original artist or by the engraver. Mr. Nichol Smith does not venture to answer it; certain only is: "that the designs are markedly superior to the

cuts in life and grip and freedom of treatment." It does not require a highly cultured taste to recognise the truth of this statement.

Who drew the designs is not known. At one time it was supposed that Sir Andrew Fountaine, one of the greatest art critics and collectors of the period, was the draughtsman. Unfortunately the correspondence between Swift and Fountaine has been lost, which would certainly have thrown light on the matter. The Fountaine family does not possess any drawings that are attributed to Sir Andrew, and nothing has been discovered to show that he was ever a practising draughtsman: a riddle which would be worth solving. Who ventures? —

W. v. MAANEN.

The Historical Sources of Defoe's Journal of the Plague Year.
By WATSON NICHOLSON PH. D. 1919. Boston, Mass. The Stratford Co. \$ 2.—

Literary traditions are not so easily rooted out. A case in point is the general assumption that Defoe's *Journal of the Plague* is fiction, based, of course, on historical facts. A slight wavering in this belief is noticeable in Lee's biography. where, on page 359, it says: "I believe... the latter (i.e. the *Journal*) is much more an authentic history than has been credited." Yet the same author does *not* wonder that the celebrated Dr. Mead, who wrote *A Discourse on the Plague* (1744) was 'deceived' by its gravity! Thomas Wright, one of the latest of Defoe's biographers and one of the least biassed — though he is also apt to trip — repeatedly states: "that the *Journal* is veritable history, there is not the least doubt," but he nowhere proves his statement, wanting probably in curiosity. This curiosity, coupled with the painstaking zeal of an honest literary historian, it is that went to the writing of Dr. Nicholson's book, in which abundant and irrefutable proof is given of the fact that the *Journal* is history pure and simple, with only a very slight flavour of fiction.

In four sections, covering 100 pages, the author treats of the Originals and Parallels of the stories in the *Journal*, of the Historical Sources, of the Errors, and finally gives a Summary of his investigations, arriving at the conclusion that the *Journal*: "is a faithful record of historical facts, that it was so intended by the author, and is as nearly correct as it was humanly possible to make it from the sources and time at his command" (p. 97). In twelve appendices, covering 76 pages, excerpts are given from authentic works relating to the Plague, conspicuous among which are the excerpt from Vincent's *God's Terrible Voice in the City* (1667), and the one from the Autobiography and unpublished Letters of the Rev. Symon Patrick, Rector of St. Paul's, Covent Garden. Admiration is due to Dr. Nicholson for his scrupulousness and diligence in reading and sifting the large bulk of writings that bear on his subject, as well as for his impartial treatment of it. His book is not an attack upon Defoe's person or methods, nor does it show him up as a wilful deceiver; it merely points out how easily partial critics are misled as to the shortcomings of their idols. For it is obvious that Defoe did not compose the *Journal* when "moved by the spirit", nor with any artistic object: he wrote it, because he wanted remuneration, the subject being actual enough, there having come rumours from Marseilles of a new epidemic. His making use of the first person serves as a trick to render the narrative more lively and attractive. Not quite a month before Moll

Flanders had captivated the public with her personal narrative — a witness of the horrors of the Plague Year was sure to have as interested an audience. Yet such difficulty he experienced in filling a marketable book that he had to take recourse to several inferior means, such as uncalled for digressions, incoherencies, tiresome repetitions etc. The story of Solomon Eagle is made to do service three times. How the pest originated in Long Acre and spread from hence is retold four times; the discussion of shutting up ten distinct times. An account of the distractions of victims roaring at the window, etc., appears 16 times, etc. etc. These tiresome repetitions comprise two thirds or more of the volume, which leads Dr. Nicholson to say: "Viewed from the point of style and art, the work is execrable", an utterance that I dare and will not subscribe to, for whatever Defoe did, however hurriedly he did it, was more or less touched by the hand of genius. The man that created *Robinson* in 1719, the *Memoirs of a Cavalier* in 1720, *Captain Singleton* in the same year, and *Moll Flanders* in 1722, could not, a month afterwards, write an execrable style, nor wholly deny the artistic sense that pervades his greater works. To call his way of telling the story of the sailor, soldier and joiner "methodless fashion" is another instance of straining the proper aim of literary criticism: the fashion was quite common in the days of Defoe and surely there was method in it, if only for its making the reader look eagerly forward to the issue.

Divested from its fictitious apparel, the *Journal*, in its nakedness, is still one of the most interesting tales of the terrible visitation that befell England in the year 1665 and, though "authentic history", will always be more highly appreciated than other specimens of the kind, it being history told by a man of genius.

W. V. MAANEN.

Daniel Webb. Ein Beitrag zur Englischen Aesthetik des achtzehnten Jahrhunderts. Mit einem Abdruck der *Remarks on the Beauties of Poetry* (1762) und einem Titelpuffer. Von HANS HECHT, Professor an der Universität Basel. Hamburg, Henri Grand, 1920. M. 10.—.

The touchstone of the new Renaissance in Western Europe during the XVIIIth century is the reviving understanding and valuation of Shakespeare's genius. The way to the discovery of Shakespeare leads from Young to Lessing and Goethe; but before it temporarily leaves English ground, it reaches, in Daniel Webb, a little hillock affording a wide prospect. It is the merit of Prof. Hans Hecht to have directed our attention to this rather unknown aesthete.

Dryden calls Shakespeare "the largest and most comprehensive soul of all modern and ancient poets" (1668). Addison already shows some romantic sentiments in admiring Shakespeare's magic world of fairies, elves and ghosts. Pope in his edition of 1725 asserts: "If ever any author deserved the name of original, it was Shakespeare". He goes so far as to compare the modern poet with the holiest of the ancient world: "Homer himself drew not his art so immediately from the fountains of nature". But there is as it were a slight warning in his addition: "The poetry of Shakespeare was inspiration indeed; he is not so much an imitator as an instrument of nature". So we come finally to Young: Shakespeare inimitable, a wonder fallen from heaven.

The same first part of the XVIIIth century reveals the new modern aesthetics.

From the days of Ben Jonson Poetry was Learning; Art is to be obtained by Labour, as in our Societies of Art such as *Nil volentibus arduum* in the later half of the XVIIth century. But the remembrance came up of Horace's: "Ege nec studium sine divite vena, nec rude quid possit video ingenium". According to Pope's *Essay on Criticism* (1709) there was a "nameless grace" to be attained by no method: where laws and rules fail the poet, some lucky licence will answer the purpose and "snatch a grace beyond the reach of art". Addison goes further (*Spect.* No. 160) by distinguishing between the natural genius formed without any assistance of art or learning such as Homer, Pindar, Shakespeare and the artificial genius formed by rules such as Plato, Virgil, Milton. To him the natural genius gives not only the free imitation of reality, but "something nobly wild and extravagant, a heat and life of the imagination, greatness and daring".

In his later essays he signalizes beauty, greatness and novelty as the three pleasures of Imagination. And finally Sam. Johnson (*Rambler*, 1750) claims for the heroes of Poetry "to enlarge the boundaries of knowledge by discovering and conquering new regions of the intellectual world". To him "the essence of Poetry is invention; such invention as by producing something unexpected, surprises and delights".

It is in this light we have to view Young's treatise *On Original Composition* (1759)¹⁾, which is not so original as is generally believed. He, too, distinguishes the two species of genius which Addison indicates. He, too, maintains the principle of imitation of the ancient authors, but by a happy formulation he terminates the battle between the ancient and the modern poets, he for ever delivers the art of his times from the dead French classics. "Must we then," he asks, "not imitate antient Authors? Imitate them, by all means, but imitate aright. He that imitates the divine Iliad does not imitate Homer; but he who takes the same method which Homer took, for arriving at a capacity of accomplishing a work so great. Tread in his steps to the sole Fountain of Immortality; drink where he drank, at the true Helicon, that is, at the breast of Nature: Imitate; but imitate not the *Composition*, but the *Man*. For may not this Paradox pass into a Maxim? viz. "The less we copy the renowned Antients, we shall resemble them the more." "

This is the new Renaissance, the conscious return to what the French Pléiade had already vaguely and uncertainly formulated in the middle of the XVIth century. It is Young's merit that, conscious of the value of his words, he has, in his Letter to Richardson, put all this in a form that attracted attention.

Webb's two Dialogues *Remarks on the Beauty of Poetry* (1762) must be considered in connection with all these theories. The first part of the first dialogue compares Milton's and Pope's metrics, defends blank verse against rhyming couplets. But it is especially the second part and the second dialogue that bear frequent relation to Young's Letter. The author drops Milton: "Here I am tempted to change my author; principally, as it gives me an opportunity of doing justice in this particular, to the most extraordinary genius that our country, or perhaps, any other has produced. It seems then to me, that, Shakespear, when he attends to it, is not only excellent in the mechanism of his verse, but, in the sentimental harmony, equal, if not superior to any of our English poets".

Webb shows a clear understanding of the metric refinements in Shake-

¹⁾ I followed A. Brandl in his introduction to Young's *On Original Composition* in *Jahrbuch der deutschen Shakespeare-Gesellschaft*, XXXIX, p. 1 sq.

Shakespeare's art, and to him the great Elizabethan is not (as he was to Pope) an "instrument of nature" but a wholly conscious artist in search of noble beauty.

The second dialogue treats of general ideas: taste, wit, genius: "The distinctive property of Genius is to surprize, either by original Beauty, or Greatness in the idea. — A superior genius will so dress the most common thought, or familiar image, as to give it some unexpected advantage; by which it becomes apparently, if not really, original: the result is the same; we are surprised; every such effect implies a degree of novelty, and, consequently, of Invention. — The man of wit has a limited view into the relations of ideas; and from those which he does see, his feelings direct him to choose the most singular, not the most beautiful. He works upon us by surprise merely; but the man of genius surprises by an excess of beauty."

Most likely Young had no influence on Webb's *Remarks*. Hecht says: "In seiner mutigen, fast uneingeschränkten Bewunderung der Kunst, nicht nur der genialen Naturkraft, Shakespeares geht er über die Auffassungen der zu seiner Zeit noch üblichen Grundsätze der Shakespeare-Beurteilung weit hinaus und stellt sich in dieser Beziehung neben Young. Nur lässt er es nicht bei allgemein enthusiastischen Aussprüchen sein Bewenden haben, sondern er belegt seine Behauptungen reichlich, und zwar charakteristischerweise mit Beispielen, die vorzugsweise den Romanzen entnommen werden."

Another new factor in Webb's treatises is the influence of Winckelmann and Mengs and their new views of the ancient world and modern painting. It is uttered in some remarkable observations on the analogy between Poetry and Music, Poetry and Painting, which are the precursors of Lessing's *Laocoon* (1766). Webb lived in the intimacy of Winckelmann and Mengs at Rome in the year 1759. He is even accused of having plagiarized the ideas of Mengs in another dialogue *Inquiry into the Beauties of Painting*.

Regarding the life of Webb we possess only few data, which Hecht has gathered in his very attractive study.

J. PRINSEN J.Lz.

Little Essays, drawn from the writings of GEORGE SANTAYANA, by Logan Pearsal Smith, with the collaboration of the author. XI+ 290 pp. Constable, 1920. 12/6 net.

These 114 essays, divided into five groups: On Human Nature, On Religion, On Art and Poetry, On Poets and Philosophers and On Materialism and Morals, were chosen from Santayana's work by Mr. L. P. Smith, for which task he was fortunate enough to secure the advice and assistance of the author himself.

In a preface Mr. Smith tells us, that in his works "it has been Santayana's aim to reconstruct our modern, miscellaneous, shattered picture of the world and to build, not of clouds but of the materials of this common earth, an edifice of thought, a fortress or temple for the modern mind, in which every natural impulse could find, if possible, its opportunity for satisfaction and every ideal aspiration its shrine and altar."

It seems to me, that this edifice of thought, this fortress or temple for the modern mind will in several places not be proof against the attacks of philosophical criticism, however much the architectonic beauty of Santayana's prose must be admired. "It is no longer the fashion among philosophers to decry art," Santayana says rightly, but this does not mean, that for the sake

of the artistic beauty in which a philosophical treatise is clad, its essence of thought should be accepted without critical examination. The philosopher Santayana must be considered apart from the artist Santayana. And in his system of philosophy there are, besides many sound and original observations, a few very weak points, especially in his aesthetics. These are largely due to his pragmatism, which occasionally betrays itself in this book, that is to say the doctrine that all truth, all knowledge is useful only as it serves for happiness and welfare. In other words, that theory is subject to practice.

In his first essay we read: "Things are interesting because we care about them and important because we need them. Had our perceptions no connexion with our pleasures we should soon close our eyes on this world; if our intelligence were of no service to our passions, we should come to doubt, in the lazy freedom of reverie, whether two and two make four."

Of course there is such a connexion, nobody can deny this, but what is connected with something else or useful to it, may not be identified with this something else. Contemplation of philosophy or art is quite different from acting with a purpose. Contemplation is the reflexion of that which *is*; an aim is always an act of the will which has a change in view, which wills that which *is not*. Desiring truth or wisdom (*φιλοσοφία*) means desiring to attain a state of mind which does not yet exist. When this has been attained, when one possesses truth or wisdom, the state of mind is no longer one of desiring. This distinction is recognized by Santayana:

"In philosophy itself investigation and reasoning are only preparatory and servile parts, means to an end. They terminate in insight, or what in the noblest sense of the word may be called *theory* — *θεωρία* — a steady contemplation of all things in their order and worth" (p 140.).

But art too is contemplation or theory; from a practical point of view the value of a work of art may consist in 'making people happy, first in practising the art and then in possessing its product,' but it is wrong to say as S. does, that "the greatest difficulty and nicety of art is that it must not only create things abstractly beautiful, but that it must conciliate all the competitors these may have to the attention of the world and must know how to insinuate their charms among the objects of our passion. But this subserviency and enforced humility of beauty is not without its virtue and reward. If the æsthetic habit lie under the necessity of respecting and observing our passions it possesses the privilege of soothing our griefs." He forgets that this soothing depends only on our will which strives in this direction, because "to discriminate happiness" is not "the very soul of art," but the very soul of will itself, which from the chaotic whirl of unsatisfied yearnings creates a synthesis which brings satisfaction, calm and happiness. Only by the conquest of the will can be obtained that calm by which the enjoyment of a work of art is made independent of passion which might prevent unprejudiced criticism. And so: "beauty makes happy" has the same meaning as: politics or mathematics or tennis make happy. In his last essay: *Beauty a hint of pleasure*, S. says "It (beauty) is an affection of the soul, a consciousness of joy and security, a pang, a dream, a pure pleasure". It appears from this quotation again that the author has not been able to distinguish sharply between the practical activity of the mind with its two poles: joy and sorrow, and the purely theoretical, contemplative activity, which may be *attended* with joy or sorrow. The two are concomitant, not identic.

What may further interest the reader is Santayana's judgment of Shakespeare: "Shakespeare's world is only the world of human society. The cosmos eludes him, he does not seem to feel the need of framing that idea. He

depicts human life in all its richness and variety but leaves that life without a setting and consequently without a meaning." "Homer is the chief repository of the Greek religion, and Dante the faithful interpreter of the Catholic. Nature would have been inconceivable to them without the influence and companionship of the Gods. These poets live in a cosmos . . . Their universe is a total . . . they have a theory of human life . . ." "It is remarkable that we should have to search through all the works of Shakespeare to find half a dozen passages that have so much as a religious sound and that even these passages upon examination should prove not to be the expression of any deep religious conception." "The silence of Shakespeare and his philosophical incoherence have something in them that is still heathen; something that makes us wonder whether the northern mind, even in him, did not remain morose and barbarous at its inmost core." (Essay 76)

But surely Shakespeare as an artist should not be judged according to his philosophical, religious or moral opinions, but only according to his poetic sentiment. This has been called universal, objective, impersonal, impartial and cold — "the exalted coldness of a sovereign mind which has gone through the whole parable of human existence and survived sentiment" (Schlegel). Tolstoi's antipathy on account of Shakespeare's want of ideals may be placed over against the sympathy of German critics as Ulrici, Gervinus, Kreyssig, Visscher and others, who praise him as a master of morals. These criticisms are based on prejudice (sympathies, forms of the will, inclinations) and wrong the poet. Hazlitt has remarked, that Shakespeare is the least moral of poets and at the same time the greatest of moralists. Does not something similar hold good of his religion? Though Shakespeare never reveals his God in his religion, his works are permeated with the consciousness of the existence of a Deity, an unknown Power, the subtle suggestion, that the life of man would, without that God, be meaningless, that man's passions and inclinations are a dream which must end in a more solid and higher reality.

Santayana's judgment of Shakespeare emanates from his antipathy of works of art which lack a prominent clearly defined view of life (Weltanschauung) or religion. This antipathy we consider a fundamental mistake which mars Santayana's philosophy of art.

On the whole, however, this collection of beautifully written essays may be strongly recommended to the philosophically minded who will find in it many original observations provocative of reflection.

Delft.

Ir. H. L. VERNHOUT.

The Captives. A Novel in Four Parts. By HUGH WALPOLE. 470 pp. Macmillan & Co., London, 1920. 7/6 net.

The Captives, the latest novel by the author of *The Secret City* and the famous *Green Mirror* will not damage his great reputation. The simple story is admirably told, the style clear and sound, the background graphically depicted, last not least most of the characters, even the minor ones, are distinctly alive. Yet somehow it fails to reach the supreme region of those masterpieces that immediately and irresistibly captivate the reader and make him wonder at the depth, the mysterious power of the mind from which they sprang. We are struck by its excellent workmanship rather than by its spontaneity, by its extreme soundness and precision rather than by its originality.

The Captives tells the love story of Maggie Cardinal, the daughter of a sordid miserly country-vicar and Martin Warlock, the son of a religious enthusiast, leader of the Kingscote Brethren, a London sect, believing in the second coming of Christ upon earth. When Maggie is only nineteen, her father dies and she goes to London to stay with two aunts, strong supporters of the Brethren. There she meets with Martin and the awakening of their love and the happiness of their first meetings is touchingly told. But the reverend Warlock dies of heart failure and Martin considers himself the cause of his father's death by his wild ways and outspoken unbelief. He labours under the impression that he will also do Maggie harm and resolves to leave her. "Everything I touch I hurt," he says, "so I must not touch anything I care for." He goes abroad and Maggie — after a dangerous illness — drifts into other surroundings. There she meets with a clergyman twenty years older than herself, who falls in love with her and they soon marry, though she frankly confesses him she cannot love but only like him. The marriage turns out a bad failure and when Maggie learns that Martin is ill and has returned to London she flies to him and nurses him through his severe illness. Martin then finds out that after all he cannot live without her and she is happy because the man she really loved, at last "needed her."

Mr. Walpole has been at great pains to create a realistic atmosphere around the characters and as regards the ordinary "local colour" he has succeeded very well indeed. The environment, be it London or the country, makes itself clearly felt.

But he has tried to do more.

Firstly he wants to show the strong influence of the intensely religious atmosphere in which his heroes live, an influence they feel as something against which they battle in vain. But, strange to say, this motif — which gives the book its title — leads to nothing. We are indeed again and again assured by the author of its importance, but neither in the spiritual life of Maggie or Martin, nor in the development of the story are we made to feel it as an essential factor and towards the end of the book it seems almost entirely forgotten.

Secondly the author tries to show the mysteriousness lying behind all things as a constant, living presence and especially its influence on Maggie who is given to think and dream of it. Here he fails to convince us. Maggie's pondering on the incomprehensible mystery of life, her faculty to feel a hidden power behind things, does not strike us as emanating naturally from the very essence of her being, but rather as the desire of the author to add this one characteristic to her personality. This at times betrays itself in reported reflections, purporting to be Maggie's, being suddenly interrupted by a thought, a remark which clearly could not proceed from Maggie's mind at that particular moment, but only reveals the author's point of view, as e. g. in the following quotations, where the parts put in italics by us disturb the unity of the passage and shake the reader's conviction:

Maggie as a girl of nineteen, a short time after her arrival in London, is reflecting on the reason why she has been careless in little household matters: (p. 38).

"She could explain it quite simply to herself by saying that behind the things that she saw there was always something that she did not see, something of the greatest importance and just beyond her vision; in her efforts to catch this farther thing she forgot what was immediately in front of her. It had always been so. Since a tiny child she had always supposed that the shapes and forms with which she was presented were only masks

to hide the real thing. *Such a view might lend interest to life*, but it certainly made one careless; and although Uncle Matthew might understand it and put it down to the Cardinal imagination, she instinctively knew that Aunt Anne, unless Maggie definitely attributed it to religion, would be dismayed and even, if it persisted, angered. *Maggie had not, after all, the excuse and defence of being a dreamy child. With her square body and plain face, her clear, unspeculative eyes, her stolid movements she could have no claim to dreams.* With a sudden desolate pang Maggie suspected that Uncle Matthew was the only person who would ever understand her. Well then, she must train herself."

And again on page 53: "Maggie was sorry for Aunt Elizabeth.... Why did she tremble and start like that? She should stand up for herself and not mind what her sister said to her. Finally there was something about the house for which Maggie could not quite account, some uneasiness or expectation, as though one knew that there was some one behind the door and was therefore afraid to open it. *It may have been simply London that was behind it.*"

These higher spiritual realities: the obsession of the atmosphere of bigotry and the subtle influence of Maggie's consciousness of a mystery behind things, have not become convincingly true, because they are not naturally and completely fused with the other more ordinary elements of the novel, but forced or stuck on to them, as it were, with laborious effort, as heterogeneous matter.

But though the author has not quite reached the high aim he saw before him, *The Captives* remains a very interesting book, a clever study of middle-class life, vivid and graphic, with several intensely living characters.

A. G. V. KRANENDONK.

A Doubtful Guide.

An English Course for Schools, by S. P. B. MAIS, Assistant Master at Tonbridge School and Examiner in English to the University of London. — Grant Richards, 1920. — 6/—. Sec. Ed.

Books and their Writers, by S. P. B. MAIS, Author of "From Shakespeare to O. Henry". — Grant Richards, 1920. — 7/6.

Though number one was sent me for review by mistake, I eagerly welcomed the opportunity of getting acquainted with a book that I had often seen advertised. I was disappointed by its contents, however.

Its 'Grammar and Syntax' — thirteen pages of its four hundred and ninety-six! — is little more than a roughly grouped collection of *taboos*, which the master himself breaks on occasion. Here is one:

'The word *once* is an adverb: it cannot therefore be used as a conjunction in the place of *when* or *if* — e.g. "The team will do well *once* they get together," ought to read: "The team will do well as soon as they get together.'

This is a delicious bit of logic, on the analogy of which we might go further — and fare even better. The word *pepper* being a noun it is manifestly absurd to use it as a verb, and the word *good* being an adjective Milton added to his Satan's iniquities by making him use it as a noun in 'Evil, be thou my good!'

And what is Mr. Mais's opinion concerning turns like: "*the moment he*

saw me he came up to me?" Is this wrong, too? I have heard it in England hundreds of times. I have heard poets and professors use it. I have used it myself, and taught it to the luckless pupils entrusted to my care. Oh, what is Mr. Mais's opinion?

Bother his opinion, I say. Here is a sentence written by the man skilled in taboo-craft, when he was nodding, like Homer... On page 303 of his book we read: 'just as Euphuism was a passing phase, a fashion of the moment, so this habit of punning, so dear to the heart of Shakespeare, *once* it reaches its zenith in Sidney Smith, ceases to have any claim upon our attention: it has become the very lowest form of wit...' This time the italics are mine. But though, for more than one reason, I do not like the sentence I have just quoted, yet the use of 'once' here is not the thing to which I chiefly take exception.

Having written this I draw breath, for I have had a narrow escape of writing *the thing I chiefly take exception to*. What says our medicine-man? 'The relative pronoun may be omitted when it is in the accusative case¹⁾ and is governed by the verb — "There is the boy I saw." But "There is the boy I gave it to" is awkward, and should be avoided!

By everyone, Mr. Mais? Somehow I cannot help thinking that "There is the boy to whom I gave it," coming from a juvenile speaker sounds both awkward and bookish.

And what are we to think about this: 'A very common error is the use of the relative pronoun without an antecedent in the main clause:

"He fell heavily, *which* caused him great pain," is wrong.'

Oh, Mr. Mais, don't I pity the candidates you are called on to examine! And, speaking of awkward sentences, could not the following one be improved upon?

"It is an absurd story for a dramatist so versatile as Shakespeare to harp on, but he somehow cannot get away from it, as he would not, were he recalling an episode in his own life." (page 302).

On page 40 a kind of genealogy of Aryan languages is given, in which Latin and Greek are grouped together as a *classical* branch between the Keltic and Teutonic branches, and in which English is represented as a descendant of German.

And in this way I could go on, pointing out inaccuracies here, inconsistencies there. I think Mr. Mais writes too much²⁾, and reads too much likewise. He has already about a baker's dozen of books to his 'credit', and try as he may to disarm a critic by candidly stating (in his preface to *Books and their Writers*) that he lays no claims to be thought a literary critic, and that the garden of his mind is by no means a fruitful soil, and that he has but little creative genius, I really refuse to be thus disarmed. I have no patience with a man who can write in all seriousness: "I suppose there are not less than fifty writers whose books one eagerly devours year by year." (page 17) Fifty writers! My stars! — And he has moods when Charles Marriott's are 'the only novels [he] can rely on to restore [him] to mental health' (page 13). And he writes about Stephen Mckenna that 'his dialogue is always clever, if at times unnaturally artificial and stilted,' after first stating that 'the joy of discovering that [his titled people] do actually

¹⁾ Is there such a thing as an accusative case in modern English?

²⁾ Slipshod sentences abound everywhere. Cp. page 107 of *Books and their Writers*: 'We are grateful to him... for making accessible to the general public a poem about which every one had long been talking, *but few had read.*' (My italics)

talk as titled people do talk — that is, like every one else above the local grocer — is a very real one.' — How, in the names of Bottom and Quinse, shall we find the concord of this discord? — And how can a man who asserts that Robert Nichols is among the 'major poets of the day' fortify his case by quoting the following wretched lines committed by that same Robert Nichols...?

There is something in me divine
And it must out. For this was I
Born, and I know I cannot die
Until, perfected pipe, thou send
My utmost: God, which is the end.

And how can a teacher of English — and an examiner! — quote Shakespeare's one hundred and twenty-ninth sonnet — *The expense of spirit in a waste of shame*, &c. — as the work of John Donne?

WILLEM VAN DOORN.

A Contribution to an Essex Dialect Dictionary. By EDWARD GEPP, M. A. London. Routledge. 1920. 5/—net.

To judge from authoritative statements by many of the foremost students of English philology there is a general conviction that it is a most necessary and useful thing to study what is left of English dialects. It is curious, however, that the work is practically left to two classes of writers: beginners in search of a subject for a thesis and dilettanti. The number of theses is necessarily limited, although a goodly number of dissertations treating the sounds, and less fully the accidence, of a dialect from a historical point of view, have appeared since professor Wright's *Dialect of Windhill* (1892). For the northern English dialects we have books by historical experts on Kendal and Bowness (Westmoreland) Lorton (Cumberland), Oldham and Adlington (both in Lancashire), Stokesley (Yorkshire).

For Scotland the chief contributions are those of the late Dr. Murray and of Dr. H. Mutschmann (in Bülbring's *Bonner Studien*). For the South of England we have historical studies of the dialects of Pewsey (Wiltshire) and of West-Somerset. For East Anglia we have Albrecht's treatment of the dialect of the dialect poet Benham at Colchester. This list, even though incomplete, shows that we cannot do without the help of outsiders. These often do not give exactly what we want, no doubt; the information they supply is often not so exact as we might wish, especially in describing the sounds in general, or the pronunciation of individual words, but they are often fuller on what after all is quite as important: the vocabulary, and if they supply trustworthy specimens we ought to be grateful indeed.

The present contribution by a recent vicar of High Easter, Essex, does not, it is true, give specimens, but it contains a good deal that is interesting. The arrangement is just the opposite of what we may expect to find in the work of philological students: it begins with a glossary, then gives some notes on accidence, and ends with the treatment of sounds.

The glossary contains a good many words that are not peculiar to Essex, or even are not dialectal at all (such as *trapes*, *trumperry*, *dustman*). Some words give a glimpse of social conditions: the importance and frequency of meals is illustrated by the entries on *eleveneses*, *fourses* and *seveneses*. The entry under *big* is also instructive: "What, they goin' to be married? Why,

she ain't big yet." Those who know Dutch country life will recognize a familiar sentiment. If the author had not applied the method of excision, there would no doubt be more such notes on country morality. In *coverlid* for *coverlet* we have a good instance of popular etymology. The book may also increase our knowledge of the history of sounds, although its vagueness in sound-description, and its scanty lists will leave many questions unanswered. We find *end* pronounced [i : nd], *lice* and *mice* with [i :]; [a :] in *early*, *earnest*, *earth*, *heard*, *herb* [ja : b], *earn* [ja : n]. Ml. ē or ê and ME. ē seem to be

both represented by [e :], or [ei], as in *peace*, *scream*, *weave*; *beseech*, *thee*, *we*, *people*. But *feet*, *field*, *seed*, *sheep*, *street*, with *i* seem to point to earlier [i :]. As in other dialects *f* and *p* seem to be sometimes mixed up; thus we find [pæra] and [pærin] for *furrow* and *foreign*.

In *Accidence* it is worth noting that nouns of measure remain unchanged after numerals: *two hour ago*. "*Beast* (cattle) is often similarly treated, as are *sheep*, *deer*, etc., in literary language." Such a remark seems to show how important the collective function of these words was in the development of the neutral form (see Ekwall, *The Unchanged Plural of nouns*). It is interesting to find that the possessive substantives (*mine*, *yours*, etc.) are also used to denote buildings, a use unknown in standard English: he ain't been to mine (i.e. to my house) this ever so long. The relative *who*, *whom* and *which* are clearly literary; the genuine dialect-pronouns are *as*, *that* and *what*; in many cases, of course, there is no pronoun or conjunction at all: "twas the master give me that, there! the missus." Coordination where there is subordination in meaning is frequent: them there plums was good and ripe; that there war bread was beautifully and white last week. "Negatives are doubled and redoubled and multiplied—"I never took nawth'n, nor nobody else nuther."

In the Introduction the author enumerates what had been written on the dialect by his predecessors. Most of it is the work of literary people of varying ability with "a taste for dialect," so that Mr. Gepp's contribution is the most valuable for students of language.

E. KRUISINGA.

The Year-Book of Modern Languages, 1920. Edited for the Council of the Modern Language Association by GILBERT WATERHOUSE, Litt. D., Professor of German in the University of Dublin. Cambridge University Press, 1920. 15/— net.

The study of modern foreign languages is making progress in England. It is not, indeed, of actual achievements by English scholars that we speak — in this bibliographical account of work done for French, German, Italian, Spanish, Russian, and Celtic. the names of English scholars are *rarae aves* ¹⁾ — but of the promise that is held out. The article on *The Civil Service and Modern Languages* shows that able students of modern languages have now other careers thrown open to them than that of a secondary teacher — Class I. of the Civil Service, and the University appointments that are now sufficient in number to count, especially since it has become the general practice to appoint Englishmen to these posts instead of foreigners. And it would seem that the English universities will aim at a standard of scholarship in modern languages that is not so much higher than is usual on the

¹⁾ The same applies to Dutch scholars.

Continent as essentially different. The study of French, German, or other modern languages differs with us from the study of the classics in being essentially limited to a study of language and literature. The English aim is to take classical studies as the pattern for the study of modern languages, in a word to study the culture of foreign nations as fully as possible, their art, science, politics, history, literature, and to study language as a means towards this new humanism, not an end in itself. It may be said that such an interpretation of modern studies is not unknown on the Continent, but I believe that there is no continental university that has thus subordinated the study of language and literature to the whole of the culture of the foreign nation concerned, and it remains to be seen whether English universities will be able to do it without ceasing to be centres of original research as well as centres of higher education. If they succeed they will do a great service to the study of modern languages, for it is generally felt, both in Germany and in our own country, that the present condition of these studies is not quite satisfactory. —

As to the performances in this first year-book, it would be presumptuous if I pretended to estimate their value, i.e. their completeness, for the review of the work done in the last five years is not critical, such as we are accustomed to in the *Jahresberichte* for Germanic philology by the Berlin Association, but really descriptive. The net seems to have been cast very wide so that a book like the *Archives* of the House of Orange is mentioned in a bibliography of French history. The only really unsatisfactory section is that on Phonetics, which does not succeed in its three pages in mentioning anything of real interest, indeed does not mention any work of phonetic nature at all; it does not even mention English work, Mr. Wilfrid Perrett's work being completely ignored, and that in spite of Mr. Perrett's many anti-German witticisms.

The German section seem to be one of the most thorough, even though we may object to the inclusion of Dutch under the heading *Low German*. It mentions several books and articles of interest to students of English.

As a whole, therefore, the book is promising, and it seems quite certain that a second year-book, produced after reasonable preparation, and without the handicap of the present state of international communications, will be a still more valuable tool for English and other students of the languages and nations concerned.

K.

The Sounds of Standard English. By T. NICKLIN, M.A. Oxford, Clarendon Press. 1920. 3/— net.

The title of this book suggests the work of a pioneer whose work was, and is, an honour to English scholarship, the *Sounds* by Henry Sweet. Both the present book, however, and its writer, are as widely different as is possible. The book is properly a collection of notes on the relation of English spelling and pronunciation. Its aim is, as the author explains in the Introduction, 'to help, in however humble a measure, towards the propagation of this dialect (i.e. the standard dialect) in all counties and in all classes'. It is not easy to see for what class of readers it is intended. Foreign students of English will not find much in it to interest them. It may be worth while to note that the author gives a rule for the pronunciation of names in *wich*: when one consonant-symbol precedes it is [idʒ], otherwise [wits]. This

explains *Greenwich*, as compared with *Nantwich*, and *Middlewich*. — In again the author says [ei] is far more common than [e]; this agrees with my own experience, but I do not think the same applies to *against*.

The last twenty pages are occupied by notes on Accidence and Syntax. A few remarks on dialectal usage may interest some readers. On p. 91 the observation is made that in Northern and North-Midland speech the present participle is used for the past participle. 'Thus, while Standard English says *Do you want this parcel taken to the post?* these dialects say *taking*'. Is it really true that the construction is unknown in Standard English? Is it dialectal speech, when in Bennett, *An Old Wives' Tale*, a young man, who is certainly described as a gentleman, says, "Now, mater, it's a pity you don't want that cake cutting into" ¹). Whether it is dialect or not, the explanation is simple enough: the participle is used in precisely the same way as in *The house is building*, etc., i.e. it is neutral with regard to voice.

The author is not really acquainted with modern philology. To enable the reader to judge for himself if this statement is correct I will simply quote two passages, without comment. On p. 37: 'The reader may have observed that our own tongue — like the Flemish — has a final sound other than French for many words common to both languages. We say *letter*, French *lettre*: for the French *les autres arbres* the Flemish say something like *lā zōter zarber*'. And on p. 67 the author suggests that Milton when writing

To sport with Amaryllis in the shade,
Or with the tangles of Neaera's hair?

may, in the last line, have meant the verb *with* or *withe*, not the preposition *with*.

It is a pity that the Press which had the privilege to publish the works of Sweet should condescend to give its *imprimatur* to unscholarlike productions such as these.

K.

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Some Contemporary Poets (1920). By HAROLD MONRO. 7½ × 5, 224 pp. Leonard Parsons. 7 s. 6 d. net.

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The First Quarto Edition of Shakespeare's Hamlet. Edited with an introduction by FRANK G. HUBBARD. 9¾ × 6½, 120 pp. Madison: University of Wisconsin. 50 cents.

Text, introductory matter (pp. 30), and notes by the Professor of English at Wisconsin. The chief aim of this edition is to make a contribution to the question of the relation of the three versions of the play (Q 1, Q 2, and F 1) to each other, though no actual solution of the problem is proposed. [T.]

Charlemagne. (The Distracted Emperor.) Drame Elizabéthain Anonyme. Edition critique avec introduction et notes par FRANK L. SCHOELL. 10¼ × 7¼, 157 pp. Princeton: University Press. London: Milford. 12 s. 6 d. net.

The manuscript of this play is in the British Museum. Mr. H. A. Bullen included it in his "Collection of Old English Plays". Professor Schoell (of Chicago University), who now edits it with full critical apparatus, accepts Mr. Bullen's attribution of the play to Chapman. Introduction and notes (at the end) are in French. [T.]

¹) Poutsma, *Participles*, § 5, c, iii, (E. S. I, p. 133) gives an example from *Punch*.

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Thought and Expression in the Sixteenth Century. By HENRY OSBORN TAYLOR. 2 vols. Macmillan, 1920. 50/- net. [A review will appear.]

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This pamphlet is an amplification of lectures given by the author in February and March, 1918, to the Shakespeare Association and the Shakespeare Club of Stratford-on-Avon. [T.]

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The Evolution of Parliament. By A. F. POLLARD. Longmans. 21/- net.

The XVIIIth century in London. An account of its social life and arts. By E. BERESFORD CHANCELLOR. 10¼ × 7¾, vii. + 275 pp.

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Sir Walter's Edinburgh.

The spell of Edinburgh is woven of many and subtle charms, of whose variety the tributes of her admirers are eloquent. Tennyson, I think it was, spoke of her as "the old grey city by the sea"; her natives, thinking of the thin haze of smoke that overhangs her in daytime, fondly call her "Auld Reekie"; scholars have named her "the Northern Athens" from her literary reputation and Acropolis-like build; and finally Scott, whose peculiar perquisite Edinburgh surely was, thinking of her as she stands out against the northern sky, the grim castle crowning the height in dusky grandeur, the city piled high and close along the dropping ridge, calls her "mine own romantic town".

The city has a witchery for everyone, stranger and native. The secret lies in its situation and architecture and story. The Castle must have been built before the town as a chief's stronghold, impregnable on the furthest point of a massive shoulder of rock; the town accumulating not only, as towns did in the good old days, for safety's sake round the base of the Castle Rock, but along the shoulder which gradually slopes down from it, thus forming the single main street. Hence comes the striking impression you get from the south, of an aerial city — it is built on the skyline. Even more the romance lies in the character of the streets — the towering "lands", as the houses are called their quaint gables, and the bewildering aspect of streets in the air above you and far beneath your feet.

Walking unconcernedly on to the Dean Bridge, you discover a deep valley under you which, for wild beauty, rivals a highland glen; on the South Bridge in the busy centre of the city you are startled to find yourself above the roofs of an underground town. The place, says Robert Louis Stevenson, "is full of theatre tricks in the way of scenery. You turn a corner, and there is the sun going down into the Highland Hills. You look down an alley, and see ships tacking for the Baltic." Or you walk down the High Street and, glancing through a close, find you are gazing into sheer space — the rest of the town vanished as if you and your street were poised in mid-air! If, on an August evening, you climb Arthur's Seat at the bottom of the Canon-gate you may discover that while your back was turned, the autumn mist has thrown a pall over the city below and that you stand solitary, facing across a snowy sea the twinkling lights of the Castle.

Then too the bewildering tallness of the "lands". They are high enough from the front — usually six or more stories; but viewed from the back, from the Cowgate for instance, they form a vast pile of gables and turrets fifteen and sixteen stories in the air above your head. No wonder that the streets which intersect these lands, look mere lanes. Edinburgh is not medieval like Nürnberg, for the old town was destroyed by the English in the sixteenth century and the oldest houses date from that period. They are built in a combination of French and Flemish style distinguishing them from English houses and reminding us of the long-standing alliance with France against the "auld enemy of England". The gables are corbie-stepped in the manner so familiar in Holland and Flanders, project and

point at all angles, and not infrequently over-hang the pavements like a ship's stern. Add to this, the tall round night-cap towers, the steep roofs with their long chimneys, the numerous outside stairs, and you have the union of sublimity, quaintness, and soft charm which is Edinburgh's characteristic. There is nothing of the old wealth and power and cathedral grandeur which marks London; it is an effect at once homelier and more aesthetic.

If the City itself is a gem of rare price, it nestles in an appropriate casket. Had Edinburgh stood in the midst of hills, the long ridge and jutting crags would have been dwarfed and lost; placed as it is in an open landscape, Edinburgh is not only visible far and wide but commands a glorious view in every direction. Standing on the highest bastion of the Castle wall, facing southwards as the watchman on that bastion must often have done, you see the heather-clad Lammermoors lining the horizon, and on the south-west, if it be clear, far away in Galloway you will just make out the rounded cone of Tinto Tap. To the West, is the smiling wooded strath which stretches to Linlithgow, home of kings; to the East, the view is closed by Arthur's Seat, from which the British King is reputed to have watched the defeat of the Picts in the valley below. To the North at your very feet, the Forth, studded with sails and islands "like emeralds chased in gold", opens out to the sea along the white Fifeshire cliffs; and low against the north-western sky rise the blue Grampians, peak after peak,

"That like giants stand
To sentinel enchanted land."

Over all broods the spirit of the past. It is impossible to imagine a city more haunted by history; even to the least imaginative, the sense that these old gray walls have looked down on strange, grim events, is irresistible. They tell no troubadour's tale of dainty squires and love-sick ladies dancing in gardens bright with may; nor is this the cloistral mood of dreaming spires that pervades Oxford. For nothing debonaire must you look on this stage of history; alone in all that story rises the gracious figure of Queen Mary with her winsome smile and gay jest; but the sunny girl-queen of the French Court was soon changed in the harsh antagonism of Scotland into an avenging fury, and a fury in the toils. The story of Edinburgh is one of reddest human passion, of masterless barons, ruthless kings, the clang of arms, the howl of an infuriated mob.

Every stone in Edinburgh has its story, they say, and it is almost literally true. Every step you take through the Old Town is over historic ground. The High Street and Canongate form perhaps the most historic street in Europe. In it or at the Castle and Palace which form its two ends, was enacted for centuries almost the whole of the feudal drama of Scotland. The City was the seat of kings, and this long street one string of baronial residences. Scott more than all the historians has charged city, streets, and houses with meaning. There is no national event from 1500 onwards in which Edinburgh played a foremost part that has not been conjured up before us by the Wizard of the North.

For Scott was national to the back-bone; his pride and boast was Scotland; his chief interest was Scottish life and history. Unlike Campbell, who sang the Mariners of England, he sang the deeds of Scotland. He never loses his individuality as a Scot in his nationality as a Briton. His patriotism speaks in every word he writes. When, for example, he

describes the fatal error at Flodden by which the English were able to inflict on the Scots a defeat as overwhelming as that which the Scots had inflicted on them at Bannockburn, one hears how, three centuries later, Scott's heart is bursting with passionate regret :

"Oh for one hour of Wallace Wight,
Or well-skilled Bruce to rule the fight
And cry — 'St. Andrew and our right !'
Another sight had seen that morn,
From fate's dark book a leaf been torn,
And Flodden had been Bannockburn."

He never submerged his Scottish point of view. It was "the harp of the North" the last Minstrel wished to awaken, and the good old times before "a stranger filled the Stuarts' throne" that he sang. To the end of his life Scott was unable to free himself entirely from the old Scottish antagonism to England. George IV, indeed, won his heart ; but then George IV put on a kilt when he visited Edinburgh.

This intense love of country, however it might be in some respects a weakness, was Scott's poetic strength. It largely inspired the beauty and truth of his writings. He saw Scotland, even with the bodily eye, as nobody had ever seen it before. Whereas there had been before Scott no general taste for scenery even in Scotland, Burns for example ignoring the grand features of landscape for the humble daisy or timorous field-mouse, Scott is never tired of gazing at the straths and mountain-sides of his beautiful country, forgetting the detail in the bolder features. His heroes and heroines traverse the Highland glens or sail along the wild West Coast only as foreground figures in a canvas, to lend animation to the picture.

His strongly national feeling accounts also for his choice of subject. All the first novels and poetic romances originated in this feeling for Scottish scenery, life, and history ; they were avowedly written to celebrate Scottish beauty and Scottish character. Only when he felt the need of variety, did he turn his eyes at last wider afield and repay the popularity which his Scottish romances had won in England and elsewhere by *Ivanhoe*, *Kenilworth* and *Quentin Durward*. Yet fine as these undeniably are, they occupy the second rank among the Waverley Novels. He was not at home either in foreign history, character, or scenery, as he was on his native heath. There is a convincing truth and actuality about his Scottish landscapes, Highland raids, Jeanie Deans' and Edie Ochiltrees, that is sometimes absent from his pictures of English parks and Norman crusaders. He knew these last only from books, by hearsay ; they were part of his antiquarian museum. *Waverley*, *Guy Mannering*, *The Antiquary*, *Rob Roy*, *The Heart of Midlothian*, on the other hand, will always appeal not by the ephemeral interest of adventure but by the humanness of the men and women, the whole-hearted humour and pathos, the vividness of the scenes, the unmistakable effect of truth. Here you have the people Scott lived among and belonged to with every fibre of his being, whose blood, tastes, and spirit he shared ; here are the scenes he knew by personal experience and loved so passionately ; here is the history on which every Scot is brought up as on his native brose and porridge. *Ivanhoe* is a simulacrum ; *The Heart of Midlothian* is real life.

Yet it is no paradox to say that Scott's real theme was not life but history, not the beauty and sadness and folly in daily life as George Eliot and Dostoevsky shew them. Scott describes such things over his

shoulder, in haste to be with the big historical events and figures again. For his heroes and their loves he had notoriously only impatience and bundled them out of the way as often as he could. A mind preoccupied by life finds such phases of it too interesting for perfunctory treatment. It was not the romance of life, it was the romance of the past, Scott's mind ran on. He was interested in kings and clans, in astrologers and tournaments, less for themselves than as embodiments of bygone orders of society with picturesque characteristics, views, dress, and manners. He never looked forward; novels and Journal reveal but the slightest interest even in his own highly critical time; his mind lived in the past.

This is, as I have indicated, quite especially the case with the Scottish past. He was not only saturated with it, but felt as if he had himself played a part in it. He came of an old and noble Border stock. His ancestors were the Scotts of Harden and Branksome celebrated in border ballads like that of *Kinmont Willie*; one of them had suffered persecution as a Covenanter; while his great grandfather had been "out" with the Pretender in the rising of the '15, had been captured and nearly executed. Then again Scott as good as knew Rob Roy personally, for as a boy on his holiday visits to the Highlands he had often listened with delight to an old chief's description of his broadsword duel with the redoubtable outlaw. In Invernahyle's oft repeated account of his doings in the '45 and of his hiding in a cave after Culloden, he had lived the campaign through till he had only to put old Bradwardine and young Waverley in the chief's place to make a novel. Out of the exhaustless store of a vivid memory, he was able to summon back for us the old life of bygone centuries and to repeople the Edinburgh streets of the past, the palaces of kings and barons with their quondam inhabitants.

Many of the spots Scott has described exist to this day as he pictured them; almost all did when he wrote.

There is, first of all, at the foot of the Canongate, in the King's Park under the lion-shaped mass of Salisbury Crag, the weather-beaten old Palace of Holyrood with the roofless and ruined Abbey on the northern side from which it gets its name. You are in sanctuary here, for you are in the Abbey precincts and even at this day are safe from creditors — only there are no debtor's prisons to make it worth while. But Scott at the darkest crisis of his bankruptcy made plans to take refuge here and poor De Quincey actually did, from a wholly imaginary landlady.

No one can escape an instinctive feeling of reverence here, I should think. It is indeed "a veritable romance in stone and lime". In Queen Mary's time the wide space in front of the castellated façade in which the fountain plays, was the palace-yard, accessible from the town only by a vaulted and portcullissed gatehouse. Here Ronald Graeme and the old falconer entered on their way to the all-powerful Regent Moray, to be immediately caught in the net of faction and intrigue. This courtyard was then the busy antechamber of princes, and exhibited the motley crowd usual there, anxious suitors, ruffling soldiers in buff and steel, priests in cassock and mock humility, perhaps a serving man hurrying through or a messenger getting to horse in haste. It was by the private stair in the turret on the right that the young page was ushered into the great Regent's presence — a private stair of sinister memory. For it was here, just a year before, that Mary's jealous husband had admitted his fellow-conspirators to his wife's apartments in search of Rizzio, her secretary and favourite; and it was at the end of this

stair that, by the glare of torches, having dragged him screaming from the queen's skirts, they plunged their daggers into his body. It is said that Mary refused to allow the blood to be removed, that it "shulde remain as ane memoriall to quycken and confirm her revenge". But revenge begets revenge and the murder of her husband a few months later, whether she was privy to it or not, resulted in her ruin at Carberry Hill. She had to ride up the whole length of the Canongate on her way to prison, amid a populace reviling her with yells and execrations as the Babylonish woman and adulteress.

In the Canongate it was too that Ronald Graeme, amid his first bewilderment at the towering houses of the capital and the swarming crowd and bustle of the streets, became involved in the street fight which was to lead him to fame and fortune. A simple pretext was never wanting in the royal city of a country torn by a hundred bitter factions and feuds, since, as the gutters ran down the two sides of the street and the middle was raised, it became a point of honour with rival gentleman or their serving men when they came face to face to keep the "crown o' the causeway" and force the other party to "take the wall". Not far up the Canongate is Galloway's Entry, the actual lane down which young Graeme saw someone suspiciously like his lady-love disappear and after whose roguish eyes and twinkling ankles he sped with true page-like precipitation; while at the end of it, where now is Whitefoorde House, stood the court across which Catherine Seton "flashed like a hunted doe", and Lord Seton's mansion into which young Graeme pursued her.

The very next entry to this — did I not say that every stone in Edinburgh has its story? — is the White Horse Close, which you will find well worth your while to turn into. One of the quaintest of old hostels occupies the opposite side of the roomy paved quadrangle you enter on passing under the low archway from the Canongate. In the middle of the white-washed wall a broad flight of stairs leads to the first story, branching right and left on the landing to two picturesque porches which project like large dove-cots from the wall of the house. It was probably in a house at the entrance of this close that Clavers lodged his prisoner after the battle of Bothwell Bridge and from the window of which Morton saw the ominous procession of Covenanters pass up on their way to trial and torture. It was certainly in this hostel that the officers of Prince Charles' army, and among them Waverley, had their quarters.

A few steps further up on the other, the left, side of the street, your eye is caught by a peculiarly attractive mansion. It is clearly of more recent date than most of the historic buildings of Edinburgh, being in the dainty domestic style of the 17th century. The gate in particular with its pillars like long candle-extinguishers pleases with its simple grace. The point of historical interest, however, is the balcony, for this is Moray House and here one day the son of the Earl of Argyle was being married when word was brought to the banqueting-hall that the hereditary enemy of the Argyles was passing on his way to execution at the Cross. It was Montrose, the Great Marquis of Scott's novel; he had championed Charles I against Argyle when all seemed lost and in victory after victory over his rival had almost restored the king's fortunes. Now through the single error of a brilliant military career he was a prisoner in the hands of his mortal foe. Argyle's hour had come. He stepped out upon the balcony with the bridal party to gloat over his foe as he passed in the tumbril below. But the Marquis' look was so calm and high that the party was baulked of its triumph.

Only a few years later and, with the frequent turn of the tide in those days, Argyle was to go the same way and die as heroic a death as his rival. Thus it was in Old Edinburgh.

Five minutes further up just outside where the old Netherbow Port used to be, Coutt's Close lies on the left, the traditional scene of the sinister incident on which Scott based Edmund's ballad in the fifth canto of *Rokeby*:

"And whither would you lead me, then?"
 Quoth the friar of orders gray;
 And the ruffians twain replied again,
 "By a dying woman to pray".

The incident was this. In the beginning of the 18th century when the houses of the Scottish nobles were still frequently the scenes of strange and lawless deeds, an eminent Edinburgh minister was called up late one night to attend a deathbed. He got into a sedan chair waiting at the door but was amazed when the bearers, who, he now noticed, were in livery, insisted on blindfolding him. He protested, but in the end gave way. After some time the chair was borne upstairs into a lodging and when the bandage was removed the minister found himself in a bedroom in which lay a beautiful young woman with a new-born child by her side. He was ordered to say the prayers for the dying and no heed was paid to his objection that the lady seemed to have every chance of recovery. Having with difficulty acquitted himself of his task he was once more blindfolded and carried out in the chair but was not more than halfway downstairs when he heard the report of a pistol. Arrived home, he was warned to make no allusion to anything he had seen or heard or it would cost him his life. After a night of troubled slumber, he was aroused by the news that a fire of uncommon fury had broken out in the house of a well-known family at the head of the Canongate — in fact in Coutt's Close — and that not only the entire mansion had been destroyed but the beautiful and accomplished daughter had perished in the flames. Not till many years after did the timid clergyman divulge his suspicions of the real meaning of the fire.¹⁾

Crossing the site of the Netherbow Port, you see the picturesque pile of gables and overhanging windows which (there is considerable evidence to prove) was John Knox's manse. It has been renovated and restored but remains substantially the same as in Knox's day. Is it by chance or is it of set purpose that Scott, (though he gives a picture of a Calvinist in *The Monastery*) has nowhere introduced the great reformer into his works? One can hardly believe it chance; Knox bulked as largely as Queen Mary herself in the history of the time. But Scott's artistic feeling and political sympathies were enlisted on the royal side. Though the man admitted Mary's faults, the novelist and Jacobite was her partisan. The absence from his works, however, of so eminent and dramatic a figure is regrettable.

Beyond Knox's house you are immediately in the thick of historic life. Right in front of you the Gothic pile with its fine lantern tower is St. Giles, where tradition has it that Jenny Geddes one Sunday in 1637 flung her cutty-stool at the minister for attempting to read Laud's Prayer-Book, and so set alight the conflagration of the Civil War. Behind it is the Advocates' Library well known for its treasures to scholars who, while

¹⁾ Scott's *Note to ballad* in the *Poetical Works*, 1869, p. 371.

curiously turning over the pages of the original MS. of *Waverley* which lies here, would perhaps be surprised to learn that the very hall in which they sit, was the torture chamber of the Bloody Council in the terrible Killing Time of 1680. Here it was that Henry Morton appeared before his judges and witnessed the application of the boot to one of his less fortunate fellow-prisoners.

Just above this again, close beside the cathedral, was the Tolbooth, the ill-famed city jail. Only a stone in the pavement now marks where it stood ; every vestige of the building has long disappeared, the doorway alone being preserved at Abbotsford to do duty as the kitchen gate. For Scott had an interest in that door. Had he not immortalized it in perhaps the finest chapters he ever penned, those in which he described the act of rude justice performed one wild night by the Edinburgh mob ? Just beyond, down the steep lane under the Castle Rock, is the actual spot of the Porteous-hanging in the Grassmarket, a place already notorious for the witch-burnings and the sufferings of the Saints.

We are almost at the end of our pilgrimage. For as we return up the steep ascent to the Lawnmarket, we find ourselves close to the Castle-yard and about that rock-born fortress Scott has, by a curious chance, nothing to tell us. But directly facing us is one of the most interesting and best preserved closes in all the town. You will go through the entry all unwitting and unexpected and stand amazed to find yourself in a fine court facing night-cap towers which would do justice to a baronial castle. Perhaps too a little voice at your knee will begin to pipe the moment you stand still : "Please, sir, this is where Leddy Stair lived and Sir Samuel Johnston stayed here in 1673 and in 1796 Robbie Burns lived up thae stairs on the third flat." For you cannot stop in an Edinburgh street without some ragged urchin instantly volunteering a string of misinformation for a penny. This is indeed Lady Stair's Close though Johnson did not live here but in Boswell's house in the neighbouring close, previously David Hume's. Burns lived up the turnpike stair here in 1786 ; and what is more, Dick Steele too somewhere hereabouts nearly a century before gave his famous supper to the Edinburgh caddies,¹⁾ who, he declared, had given him more fun with their sayings and doings than could be derived from the drollest of comedies.

But it is the turreted house occupying the whole back of the close that is connected with Scott, the house of the Countess of Stair. For she was the heroine of the incident told in *My Aunt Margaret's Mirror*,²⁾ though Scott has for once done justice neither to her character nor to the possibilities of the story. It related to the Countess' first marriage as a mere girl to Viscount Primrose. The Viscount, a rake of the first water, after treating her with great cruelty and even attempting to murder her, at last deserted her. She heard nothing of him for years ; till, a foreign magician coming to Edinburgh who professed to be able to disclose the whereabouts of absent friends, she determined to have recourse to his art. One evening, disguised, she called at the Italian's lodging, was bidden look closely into a large mirror, and there she seemed to see a marriage progressing in what was obviously a foreign church. The bridegroom, she instantly saw, was her husband. As she looked, the ceremony was suddenly interrupted by the hurried entrance of a man in whom she recognized her brother, then abroad

¹⁾ The ragged messengers of the city, not yet associated with golf.

²⁾ *Chronicles of the Canongate*.

on military service; and with that the scene faded from the mirror, leaving her in great agitation and doubt. On her brother's return some time after, Lady Primrose found out that all had happened as she had seen, her brother being just in time to stop her husband's scoundrelly union with a Rotterdam heiress.

In the outskirts of Edinburgh there is much more connected with Scott's writings. We might go to Ravelstone House in the northwest and see the original of Tully Veolan's loopholed towers and terraced gardens. A little further in the same direction, we might try if they still have such excellent claret at the Old Hawes Inn on the Forth at South Queensferry where the Antiquary alighted with his mysterious young friend. Or we might strike out for a stiff tramp in the opposite direction to the back of Salisbury Crag where Jeanie Deans' cottage may still be seen, with the garden and stone seats which play their parts in *The Heart of Midlothian*; as well as the gruesome scene of Jeanie's midnight meeting with her sister's lover, at Muschat's Cairn close by.

That however would take us too far afield. Here, in the Lawnmarket and Canongate, the glamour Sir Walter has cast over us is most potent. There is no doubt that much of the romance of Edinburgh emanates from Scott's genius alone. Who now would think of Bonnie Dundee, if Scott had not immortalised him in a fine novel and finer song? Who nowadays would remember Rob Roy? Bonnie Prince Charlie himself and even Mary Queen of Scots would probably have been half forgotten if Scott had not reinvested them with tragic interest. I wonder if Burns would have been known so widely if Scott had not drawn all eyes to Scotland in the succeeding generation. So too Edinburgh would, even to those who feel a sentiment for her on other grounds, have been unquestionably devoid of much of the magic she now possesses if Scott had never animated her wynds and closes with his romantic figures and scenes.

He gave to the city however no figure so interesting as his own. For many of us Edinburgh would lack one of its chief charms if it lacked the memory of Scott's own life there. He was born in the very midst of the old-world town, within ten minutes of the Netherbow Port and John Knox's house, and as a boy knew the city almost as it had been in royal days. That is a point worth remembering. For him Edinburgh then consisted still of the one long street running down from the Castle to Holyrood, with the Cowgate running parallel to it in the southern valley below. The "palaces" of the nobles, as their mansions were euphemistically called, still stood; the Old Tolbooth still reared its grim face in the High Street; the obnoxious City Watch or "Town Rats" still went their rounds and announced the official close of day by tuck of drum.

Even during Scott's youth, however, the Old Town had burst its bounds. The evils arising from the unspeakably congested condition of life there had at last wrought their own cure. First of all a new quarter was built to the south, and Scott's father, alarmed by the death of his children, went to stay in George Square, the most fashionable part of it. It is this square that figures in *Redgauntlet* as the home of the Fairfords. Then a little later, the New Town proper sprang up on the opposite side of the city, in every sense the antithesis of the Old Town — like a mail-clad warrior and a smug mercer. Here you have broad rectilinear streets, spacious squares, and in the place of towering "lands" and medieval gables, houses "within themselves", as they then called self-contained houses, in the solid Georgian style

Thus there was in Scott's later life as today a double town — the New

Town consisting of modern houses and streets and occupied mostly by the better classes; and the old romantic Edinburgh sunk to a rabbit warren of dirty mean alleys. Gone from it are the days of splendour. Where once a lord lived, is now the hovel of a porter or a sweep; a Lord Justice Clerk's house is now the salesroom of a rousing - wife. The old houses, the old streets are there but as the sarcophagus of the brilliant past.

The New Town received its consecration. Here Scott began his married life, taking his pretty young wife to 39 Castle Street, the pleasant four-storied house with the Georgian bow windows and the striking view across the valley to the citadel on its crag. It still stands as when Scott occupied it. This is "poor No. 39", as he sorrowfully called it on that mournful day in 1826 when a ticket of sale appeared in the window. This was Scott's home. It is difficult to feel any sentiment for Abbotsford. That was his show-place, his museum. But this was the house intimately associated with all the sunshine and shadow of his wonderful career; here was "the cosy fireside" so often mentioned by friends in their letters; and here Charlotte and he — still only the Sheriff, not the great poet — had the brethren of the Mountain or his fellow hussars to cosy suppers. Here was the magician's cell where the wizard wrought most of his wonders, from *The Lay* down to *Woodstock*. Here were those delightful Sunday evening dinners to which only intimate friends were asked — the dinners "without the silver dishes" as Scott used to call them — and at which he was at his best. It was here that he came to pass the blackest hours of his life when he thought himself even in danger of prison. No house in Edinburgh, not even Holyrood, excites more varied emotions of pride and sorrow than this.

The student of literature who is also the student of human nature, sees that Scott was not only a great writer but a great man. He is one of the two or three great figures in English literature who, we feel, were bigger than their books; whose characters and lives were more complete, spacious, impressive. One thinks immediately of Philip Sydney and Dr. Johnson; and Scott had much kinship with Sydney. Though devoid of all celestial aspirations, he had the golden knightliness. There is much imperfection in Scott's writings; I do not know that one would wish anything added to or taken from his character. His biography is his greatest work. His robustness, high spirits, humour, courtesy, and cheerful helpfulness are finer than anything of their kind in the novels. He created no hero comparable to himself. If we regret his business negligence for the heavy sorrow it brought upon him, it was part and parcel of his large-hearted nobility. If we regret that the man who brought sunshine into so many lives, was not himself granted a golden sunset to his days, that awful calamity, which meant that he had to begin life anew at fifty-five, brought out the courage to endure and resolution to overcome as nothing else could. We should not have known all his greatness otherwise. Nothing in all literature surpasses the manner in which Scott lifted his head to meet the blow. Beyond all doubt he is Edinburgh's greatest citizen — honoured not only as the *genius loci* whose spirit pervades every close and wynd, but for himself. No one has ever met with such veneration or possessed such authority among his townfolk. On the occasion of George IV's visit to Edinburgh in 1822, Sir Robert Peel, then Home Secretary, walked through the crowded streets in Scott's company. He afterwards gave this description of the experience. "On the day on which his Majesty was to pass from Holyrood House, Sir Walter proposed to me to accompany him up the High Street, to see whether the arrangements were completed. I said to him: 'You are trying a dangerous

experiment. You will never get through in privacy'. He said: 'They are entirely absorbed in loyalty.' But I was the better prophet: he was recognised from the one extremity of the street to the other, and never did I see such an instance of national devotion' expressed.'" When the city, amid universal approval, erected in Princes Street the delicate Gothic pinnacle of white marble canopied the statue of Scott in his plaid and with his staghound at his feet, it was the recognition of what Scott meant for her in his daily walk and conversation as well as of what he was to the wider world through his books.

J. A. FALCONER.

The Surrey Dialect in the XIIIth Century.

In Kemble's *Codex Diplomaticus* there is a small collection of charters which Kemble, in Vol. VI, p. XVII, describes as 'A register on vellum of the Charters of Chertsey Monastery, Surrey'. The title of the MS. is Cott. Vitellius A. XIII. I enquired of the authorities in the MS. Department of the British Museum their opinion as to the age of the MS., and Mr. J. P. Gilson informs that on p. 77 of the volume is a document dated 15 May 1259, which is in the same hand as the Charters with which I am now concerned. In Mr. Gilson's opinion, the character of the handwriting points to a date very little later than that just mentioned — say 1259—1280.

The following are the Nos. of the Charters in Kemble: — 151, 222 (in Vol. III); 812, 844, 848, 849, 850, 856 (in Vol. IV); 986, 987, 988 (in Vol. V).

Nos. 844, 848, 849, 850, are in English; No. 987 is in Latin, but has the boundaries in English, and this Charter is the most important of all, since we have here two and a half pages of English which, while being slightly archaic in spelling, as is natural, seeing that it is apparently based upon an older model, nevertheless makes the impression of exhibiting the language of the latter half of the 13th century pretty faithfully. The Latin Charters in the collection contain several Surrey Pl. Names which offer important criteria of dialect.

In an article recently published, in Vol. VI of *Essays and Studies* (Oxford 1921) I discussed (pp. 139—142) the dialect of the ME. poem *The Owl and the Nightingale*, and arrived at the view, purely on linguistic grounds, that we have here a fairly pure specimen of the West Surrey dialect of the period. This result is reached partly by a process of elimination whereby the easterly areas on the one hand, and the more extreme westerly areas on the other, are excluded by the application of linguistic tests which, so far as our knowledge now goes, seem to be reliable; partly also from a comparison of the main dialectal features of O. & N. with what information concerning the Surrey dialect was available.

The Surrey sources which I used for the purposes of comparison were the O. E. Surrey Charter of 871—889 printed in Sweet's *Oldest English Texts* pp. 451 etc., and in Kemble II, p. 120 etc., and M. E. forms of Surrey Place Names.

So far as the chief phonological tests are concerned, the O. E. Surrey Charter and O. & N. agree very largely, and the differences which exist — e.g. [ē] for O. E. æ² (*dēle*, etc.) in O. & N. as against [ē] in the Charter, may be explained from the fact that the former, for reasons presently to be

mentioned, was attributed to West Surrey, while the Charter belongs to East Surrey, and not unnaturally has some features in common with Kentish which disappear as we go further west.

The credit of calling attention to the important additional information concerning the Surrey dialect of approximately the same date as the *Owl and Nightingale*, which is found in the Chertsey Chartulary, belongs entirely to Miss Serjeantson of the University of Liverpool. Miss Serjeantson had already discovered an important point connected with the treatment of O.E. *eo* in Surrey which enabled me with some confidence to locate the dialect of *O. & N.* in West Surrey. This point, as we shall see, is now further confirmed by the fresh evidence which she has discovered.

The two special points which I asked Miss Serjeantson to investigate further were the treatment of O.E. *ȝ* in Surrey, and the treatment of O.E. *eo*. As regards the first point it appeared from my investigation on the subject published in *E. St.* Vol. 47 (1913), that Surrey was mainly what I called an 'u-area' (i. e. one which O.E. *ȝ* was written *u* in M.E.) with a small sprinkling of *i*-spellings, but no *e*-forms. Now *O. & N.* always writes *u* in *cunne*, *sunne*, *cunde*, etc., but in spite of the dozens of *u*-spellings there are two or three instances where words thus spelt are made to rhyme with words that can only have had *ĕ* in *O. & M.E.* Thus *cunde*-*schende* 273, *worse*-*m(er)she* 303, *mankunne*-*þenne* 1725, *wrste*, 'worst' 121 rh. — *berste*. These rhymes make it certain that the poet was at least acquainted with the *e*-forms. In spite of my place-name results I was not disposed, on the strength of these few rhymes, to rule Surrey out. Still less was I disposed to admit that the poem was composed in an *e*-area, and written out by a scribe from an *u*-area who had altered all the spellings from *e* to *u*, though he was unable to alter the rhymes. *Bihedde* 102 rh. *bredde* may possibly stand for O.E. *behȳdde* 'hid'; in which case we should have another example of *e* in *O. & N.* Miss Serjeantson's new material proved conclusively that Surrey was overwhelmingly an *u*-area, but contributed the fresh information that the *e*-forms were not unknown, since a faint sprinkling of them actually occurs in the Chertsey Chartulary. Thus this point is set at rest, and as regards these particular forms, the dialect of *O. & N.* agrees with that of the other Surrey documents of the same date.

The second point is to some extent bound up with the first. In *O. & N.* line 849 we find (in Cotton MS.) *mankunne* rhyming with *honne*, while the Jesus MS. writes *cunne*-*heonne* in the same passage. In 863 Cott. writes *sunne*, 'sin', and rhymes it with *honne*. Again, in the same place MS. Jesus writes *sunne*-*heonne*. The same rhyme is found in both MSS. in 65. In l. 311, the MSS. write *rorde* and *reorde*, 'voice', respectively. How are we to interpret these *o*, *eo* spellings? If we believe that the dialect of the poet had [y], written *u*, for O.E. *y*, we shall assume [hynne, ryrd]; if we believe that he spoke an *e*-dialect, then clearly we must pronounce [henne] to rhyme with [kenne, senne], and [rērd]. Here again Miss Serjeantson came to the rescue at the time my former article was being written. She found a M.E. Surrey Pl. N. *Hurtmere*, in which the first element was clearly O.E. *Heorot*. This place is near Guildford, and the form with *u* (in *Feudal Aids* V. p. 127) established at least a probability that this characteristic treatment of O.E. *eo* extended at least as far west as this part of Surrey. I accepted this evidence at the time as confirming that of the rhymes in *O. & N.* Miss Serjeantson has now further confirmed the existence of the *u* (for *eo*) forms in Surrey by pointing out three more, in independent words in the Chertsey Chartulary

— *nuder* for O. E. *neoðor* and *binuðe* (twice) for O. E. *be-neoðan*. Further, she has found four examples of *Hurtmere*, one of *Hortespole*, all in Surrey documents of the 13th century quoted in the *Calender of Ancient Deeds*, and one *Hurteswode* (Surrey) in *Calender of Inquisitions* of K. Edw. II, p. 248. To these may be added, representing *eo*, *frondliche* and *infangenðuef* Chertsey Ch. No. 848.

It comes to this then: if *O. & N.* were written by a Surrey poet *cunne*, *brugge*, etc. would be the normal forms and spellings; further he would also be acquainted with the pronunciation [y] for O. E. *eo*, might write *u* or *o* in words containing this vowel, and might also rhyme such words with others containing O. E. *y*. The poet of *O. & N.* does both of these things. On the other hand it by no means follows that in Surrey [ȳ] was the only current pronunciation for O. E. *eo*. It is merely claimed that this form was in occasional use there.

A few details will show the agreement of the language of the Chertsey Ch. with that of *O. & N.*

I include in the following lists both Pl. Ns. which exhibit the M. E. development of O. E. vowels, and independent words.

1) To begin with O. E. *ȳ*. I find in the Chartulary 26 *u*-forms in all: — *brugge* eight times; *Waigebbrugge* (2), *Weibbrugge* (1), *Woburnbrugge* (1), *Mimbrugge* (2), *brugge* (2); *hurst* three times: *Wuhurst* (1), *Hasulhurst* (2); *griðbruche* (4); *hulle* (1); *mulle* (2); *munstre* (3); *muchel* (2); *rugge-strate* (1); — *huri* (2) *Aldehuri*, *Ealdehuri*. The only *i*-forms are *Weybrigga* (2). It may be noted that *O. & N.* has *bugge* 'buy' rh. *ofligge* 1506, and *pinche* Cott. 46, *pinchest* 578 C. & J., etc., showing unrounding before front cons. The only *e*-forms are *wertwalen* 'roots', and *menechene* 'nun'. *Cherche* occurs once, but it is doubtful whether we ought to include it here.

O. E. *ȳ* occurs thirteen times with *u*: — *ich cūðe*, *kūðe* (4); *Fischuðe* (1); *Glenthūðe* (2); *Wheleshūðe* (2), *Wealeshūðe* (2); *to ðare huðe* (2). The *i*-spellings are *gelittlað* (1), *ilitlade* (1); *kiðe* (1). Note that *O. & N.* has *lītel* by the side of *lutel*. There are no *e*-forms.

2) Fracture of O. E. *ǣ* before *l* + cons.

The old Surrey Ch. has an absence of fracture in *haldan*, *halde*, *half*. The Chertsey Ch. agrees with this in having, *Chaluedune*, *alle*, *westhalf*, *Aldehuri*, but has also traces of fractured forms — *eald*, *helden* (Subj. Pl.), *helden* (Inf.), *onwealde*, *Ealdehuri*, *Cealfdune*. *O. & N.* generally has unfractured forms: — *hōlde* etc., *half*, *salve*, *bōlde*, etc., but has at least two fractured forms — *belde* 1715 (both MSS.), and *iweld(e)*, 'responsibility, power' 1543, both MSS.

3) O. E. *ǣ*. Chertsey Ch. has generally a front vowel — *weteres*, *herefterward*, *kneppe* 'hillock', but also *ðat*, *at*. The old Ch. generally has *e*. *O. & N.* certainly shows a vastly preponderating number of *a*-forms, but has *wes*. This may however be an unstressed form. MS. J. has *qued* 1177, 1729, etc., where Cott. has *cwað*. Both MSS. have *e* in *gef*, *yef* 'gave', Pret. S. 1176.

4) O. E. *æ*¹. The evidence is not very clear. The old Ch. always writes *e*; Chertsey has *stræte*, *strete*, also *strate*, *mæde* (O. E. *mæd*), *ðare*, *rade*, on which spellings see Heuser, *Alt London* p. 34, and Luick, *Hist. Gr.* § 362.

In shortened forms both *Stretham* and *Stratham* occur. The evidence from *O. & N.* is also not at all conclusive (see *Essays and Studies* VI, p. 142), but Chertsey would appear to have both tense and slack forms. The quality of the representative of *æ*¹ in *O. & N.* remains an open question.

5) O. E. *æ*². In Chertsey such spellings as — *imere* 'boundaries', *ērest*,

ærest, *hēde*, 'heath', *Clenedone* (now *Clandon*) are not very enlightening. The evidence from *O. & N.* points to a slack vowel. *Brēde* 'breadth' rh. *stēde* 965-6; the spellings *sea*, *teache*, *neauer*, may be noted.

6) O.E. *ēo*. The evidence for [y] spelt *u*, occurring in Chertsey, in other Surrey documents, and in *O. & N.* has already been given.

7) O.E. *ēā-i*. It is often difficult to find examples of the small group of words containing this vowel (long or short) in charters and Pl. Ns. Fortunately Chertsey contains a typical form of O.E. (W.S.) *flyman* — 'fugitive' — and it occurs three times: *flemnesfremde* No. 848, *flemenefreomde* No. 349, and *flemenformd* No. 850. There appear to be no examples of this vowel in the old Surrey Charter, but the short vowel is written *ē* — *erfe*. *O. & N.* has *derne*, *cherde* for the short vowel, and for the long invariably *ē* — *ihere*, etc., rh. *ferē* 223, *ilefde*, 'believed', *tēme* inf. rh. *breme* Cott. 499, *ēche* inf. rh. *iseche* 741, C. & J., etc.

The *e*-pronunciation as against the W.S. *ȳ* (M.E. *ui*, *u*), is thus definitely established by the rhymes, and should dispose of the antiquated view that *O. & N.* was originally written in the Dorset dialect. Had this been so, we should have had the typical W.S. spellings and rhymes. It is hard to come by authentic M.E. documents from Dorset, but the Pl. Ns. of that county have *Stupel* — for W.S. *stiepel*, *stypel*, as we should expect.

8) Initial *u* (*v*) for *f*. In Chertsey Ch. we have *uiuen* 'five', *uiftene* fifteen, *uinde* 'find'. This spelling is extremely common in *O. & N.*

9) Present Participle. Chertsey has *strecchinde*, *goinde* (three times), *stondind*. This is the regular ending in *O. & N.*

10) Past Participle. The prefix *ge-*, *i-* is the rule in strong and weak verbs in Chertsey. The same is true of *O. & N.* The ending of the P.P. is generally *-e* in *O. & N.*, *-en* being much rarer.

In Chertsey Ch. the typical *-e* is found, though *-en* occurs more commonly, doubtless on the model of O.E.

In this brief account of the dialectal features of this collection of Surrey Charters, enough has perhaps been said to show that they furnish us with valuable information respecting the dialect of that county in the middle of the 13th century. Allowing for the archaisms in spelling and inflexions inseparable from such documents, we have still an important body of linguistic facts which are characteristic of the dialect of the age.

The agreements exhibited above between the English of the Charters and that of *Owl and Nightingale* can hardly be purely fortuitous. If not, they point to very close linguistic affinity, and support the view taken that the poem, as it stands, is in a form of the Surrey dialect of the period to which it belongs.

Merton College, Oxford.
February 1921.

HENRY CECIL WYLD.

Critical Contributions to English Syntax.

VIII.

The Aspects of the Infinitive and Participle.

The term *aspect* is not so common in English grammar but that it may be useful to explain it. It is the translation of a term used in Slavonic grammar to denote the character of a verbal form in so far as it expresses whether the action is looked upon in its entirety, whether with repetition or not, or as momentaneous.

The Germanic languages usually have no forms to express different aspects. But this does not prevent speakers of these languages from being conscious of such differences. And occasionally there are forms that serve, partly or exclusively, to express differences of aspect.

In imitation of Slavonic grammar we chiefly distinguish an *imperfective* and *perfective* aspect. The imperfective verbs or verbal forms may be used to express repetition: the *frequentative* aspect. In the case of perfective verbs attention may be concentrated on the beginning of the action: the *inchoative* aspect, or on its final stage: the *terminative* or *effective* aspect.

The difference between imperfective and perfective is soonest understood when the two aspects are contrasted. An imperfective aspect is generally expressed by *to sit*, a perfective by *to sit down*: *he sat in a corner of the room*; *he sat down in a corner of the room*.

The imperfective aspect necessarily implies duration; hence it is often called the *durative* aspect. The perfective aspect considers the action with regard to its completion¹⁾, hence it is also called the *momentaneous* aspect.

Perfectivity is often expressed in English by adding an adverb: *to sit down*, *to sit up (in bed)*, *to sink down*, *to burn down*, *to lie down*, *to stand up*, *to drive away*. These groups are semi-compounds.

Composition is a frequent means of making a verb perfective in Dutch; compare the simple verb and its compound in the following cases: *uitlezen*, *opeten*, *inslikken*, *uitspuwen*, *verhoren*, *inschrijven*, etc. A translation of the Dutch words will show that English sometimes uses different words, in other cases uses one verb for both aspects. Thus *opeten* would often be rendered by *to finish*, *eten* by *to eat*; *inschrijven* by *to enter*, *schrijven* by *to write*; *uitlezen* by *to finish*, *lezen* by *to read*. On the other hand both *slikken* and *inslikken* are *to swallow*: *It hurts me to swallow (slikken)*, and *Baby will swallow the ball if you don't take it away (inslikken)*.

Other examples of pairs, one imperfective, the other perfective, are the following:

Imperfective
to live
to strike
to say
to hold

Perfective
to settle
to hit
to tell
to seize

It may also help the student to become familiar with the differences of aspect if some examples are added of the same verb expressing the two aspects in different contexts.

¹⁾ Not as completed. The perfective aspect should not be mixed up with the perfect tense.

1. (Imperf.). We call a man blind when he cannot see.
(Perf.). I see what you mean.
2. (Imperf.). We call a man deaf when he cannot hear.
(Perf.). I did not hear what you said.
3. I have thought (imperf.) of your proposal, but I don't think (perf.) it a practicable plan.
4. (Imperf.). He knows English very well.
(Perf.). I wonder how he should have known us for Americans.

The frequentative (or iterative) aspect is quite clear in *After dinner sit a while, after supper walk a mile*. Also in *we dine at one on Sunday*.

Sometimes a verb is used to express the inchoative aspect; such are *to catch sight of, to take possession of*. Very often, however, it is the context only that shows us that the inchoative aspect is meant, as in the following sentence with *to know*.

When I first knew him, during my engagement to my husband, he had just practically — though not formally — given up his orders. Mrs. Humphrey Wood, *Harper's Magaz.*, May 1918.

We sometimes find verbs with no other function than that of indicating the aspect of the following infinitive: such verbs may be called auxiliaries of aspect. This is very clear in the case of *will* when used to express repetition, but there are other verbs that are occasionally used as auxiliaries of aspect. Thus *to come* often expresses the inchoative aspect, also *to fall*.

The reproach of being a nation of mere imitators has been so frequently directed against the Japanese that it has come to be regarded as a truth specially applicable in their case.

One night during this last illness that had brought him down he fell thinking of Zimbabwe and the lost cities of Africa.

Wells, *Joan and Peter*, ch. 9, § 3.

It is naturally impossible in some cases to decide whether we have a verb of full meaning or an auxiliary. Thus *to keep* might be called an auxiliary of iteration when construed with a gerund: *He kept changing his plans*. And *to continue, to begin* may often be called auxiliaries too, respectively of the imperfective (durative) and the inchoative aspect.

Up to now we have only discussed the aspects as far as they can be deduced from the meaning of the verbs. Such differences, however, concern the lexicographer rather than the grammarian. But it is of grammatical importance that English has special forms to express distinctions of aspect.

The chief of these forms is the progressive. Another case is that of the verbs in *-le* and *-re* expressing the frequentative aspect, as in *crackle, prattle, sparkle, clamber, glitter, slumber*. But these verbs are not formed with a living suffix, so that we ought rather to say that the aspect is expressed by a special verb (*to crack* and *to crackle*, etc.). We have a living suffix denoting the inchoative aspect in *to redden, to sicken*. But this suffix is also used in other functions, so that the inchoative aspect is clear from the context only, or proceeds from the meaning of the verb, not from its form. We might also look upon reduplication as a means of expressing the frequentative aspect, as in *to fiddle-faddle, to pitter-patter*.

All these formations, however, with the exception of the progressive, are too occasional to be called formations expressing aspect.

It is the purpose of this note to consider the aspects expressed by the infinitive and participle. The best way will be to compare the cases when

both verbal forms are possible and to examine the difference, if any; and further to consider the cases where one form only is possible and to find out the reason for this.

It is well-known that in some constructions both the infinitive with *to* and the participle are possible. Both the (active) infinitive and the present participle are used with an accusative¹⁾ after *to see, hear, feel; to have, find, know, set*, and a few others. The following examples are instructive.

After lunch they walked to the Parks to watch Alan playing for the Varsity.

Sinister Street, p. 704.

Michael watched very carefully Alan's meeting with Stella, watched Alan's face fall when he saw her beside Maurice and marked how nervously he fidgeted with his gloves.

id., on the same page.

We heard the dog barking loudly, and ran to the place as quick as we could . . . The next moment we again heard the dog bark, and when we came up to him, we found, etc.

Sweet, Spoken English, p. 55.

He had seen her twice; he had rather liked a short speech of five sentences she made at a Flower Show, and he had heard her being extremely rude to a curate.

Wells, Joan and Peter, ch. 5, § 1.

It was so funny that it set me thinking afresh.

H. James, Sacred Fount, ch. 2, p. 21.

Martial set himself to amuse Rome. *Times Lit.* 18/3, 20.

"No," said Bags. "I don't want to give you three with a racquet-handle, as we made it up last night. And I don't want you turning everything upside down in my cubicle."

Benson, Blaise, ch. p. 46.

When we consider the durative function of the participle in the progressive, it is easy to see that it has the same function in the accusative with participle construction. The infinitive, on the other hand, is perfective; or, as the Oxford Dictionary s. v. *see* expresses it, the infinitive is used in this construction to imply that the subject can 'give testimony as to the fact or the manner of the action'.

In accordance with the progressive aspect expressed by the participle, this construction does not only express duration (a) but also frequent repetition (b).

a. We saw a tall gentleman standing looking at us intently and silently. So off we went again through the wood, while we heard the gentleman shouting: "Stop there, stop!"

Sweet, Spoken Engl., p. 61.

Oftentimes in winter, when no doors or windows were open, I have seen the glass panes streaming with wet inside, and women carried out fainting.

Rutherford, Autobiogr., p. 8.

b. We shall have the young men coming to dinner pretty often, you'll see.

Gaskell, Wives, II, p. 19.

We saw the doves and starlings going in and out the tower, and the black swifts screaming round it.

Sweet, Spoken English, p. 58.

As the different aspects have no regular special forms in English, the feeling for them is not very strong. Hence it will be useful to see if the explanation given above is supported by those verbs that take an accusative-and-infinitive only.

The chief verbs that take an accusative-and-infinitive with *to* only, and not a present participle, are those expressing command: *to order, persuade, get*. Of the verbs with an accusative-and-infinitive without *to*, the following never take a present participle: *to let, make, bid, help*, and *to have* when it means 'to cause'. It is significant that all these verbs express the influence exerted by a person upon another in order to obtain a result. It is evident that such verbs naturally take a perfective form like the infinitive, not a durative (progressive) present participle.

¹⁾ i. e. the oblique case of a personal pronoun or the common case of a noun or other than personal pronoun.

All the verbs that can take an accusative with infinitive or present participle can also be construed with an accusative and past participle. Some verbs can take either a passive infinitive (with *to*) or a past participle after the accusative. This applies not only to those that can take an active infinitive with *to* as well as a present participle (*to like, want, wish; to fancy, imagine*), but also to the verbs of command that can take an accusative with infinitive (with *to*) like *to order*.

The first question that rises is again: what is the difference, if any, between the construction with the passive infinitive and the one with the past participle.

If we compare two sentences like *I wish the thing to be done* and *I wish the thing done*, it is clear that there is some difference. In the former case (*to be done*) the action is looked on with respect to its beginning in the future, in the second (*done*) the action is rather looked upon as completed in the future. In other words, the passive infinitive is *inchoative*, the past participle is *terminative*.

As in the case of the infinitive and present participle we must now examine why some verbs require one construction. For the past participle only is found after the object of the verbs that can be construed with an accusative and active infinitive without *to* (*to see, hear, feel, etc.; to have 'experience', to find, to know*), further after *to get*, and after *to have* meaning 'to cause' and *to make*.

It is important to note that after *to get* the passive infinitive is not used, but only the past participle. For it is clear that in this case the participle is obligatory because it expresses the *terminative* (or effective) aspect. The same explanation will account for the other cases.

When the durative aspect must be expressed the compound participle can be used.

She foresaw inquiries being made concerning her.

Bennett, *Old W. Tale*, IV, ch. 1, § 4.

I like to see Lady Diana Duff-Cooper being applauded when she appears in the stalls.

Observer, 31/10, '20.

In one case the passive infinitive (without *to*) is regularly found: after *to let*. Occasionally, if rarely, the same construction is used with *to bid*. Neither of the two can take the past participle.

In his busiest days Alfred found time to learn the old songs of his race by heart, and bade them be taught in the palace-school.

Green, *Short Hist.*, p. 51.

The only verbs remaining are *to set* and *to help*. These never take an object with a passive form, naturally.

In these remarks it has not been attempted to give a complete treatment of aspect in Modern English. It would be useful to compare the infinitive and the gerund in this respect. But I hope that enough has been said to convince the reader that the idea of aspects may be made fruitful in the discussion of the structure of present-day English in spite of the difficulty of the distinction in many cases.

E. KRUSINGA.

Notes and News.

English Association in Holland. Negotiations are in progress with the three great Universities in the South of England, for the provision of facilities for Dutch students to attend courses in English literature and history during term time.

The Committee have asked the directors of English studies in the Dutch Universities whether a testimonial of attendance of such courses would be recognized in the examinations for the Dutch degrees and certificates, and they have been assured that this point would receive careful consideration.

Pending the further elaboration of the plan, it is requested that those who desire to attend such a course, should communicate with Mr. R. W. Zandvoort, 14 Groenestraat, Nijmegen, stating how many terms they could undertake to stay in England, and to which of the three Universities (London, Oxford, Cambridge) they would preferably go. Applicants should possess the A - certificate in English. It is essential that applications be made at an early date, as the approximate number of students must be known before a definite arrangement can be arrived at.

Syllabus and particulars about the cost of living, fees charged, etc. will be forwarded to applicants in due course. It is expected that the total expenditure will not exceed the average amount required for residence at a Dutch University.

The Rev. W. R. Flex, French master at Dulwich College, will lecture on *Oxford College Life and Public School Life* before the following branches: Haarlem, April 12th; Amsterdam, 13th; Groningen 14th; Utrecht 15th; and on *The History of Harrow School* before the Rotterdam branch on April 16th.

Mr. Walter de la Mare's lectures were greatly appreciated by all his hearers who had served their discipline to English literature and who were able to concentrate for the better part of an evening on a discourse compact of superior critical judgment and a fine poetic temperament. To say that they were a popular success would be untrue. The 'general public' found the lectures difficult to follow; and Mr. de la Mare was the first to sympathise with them. "Well, suppose a Dutchman lectured to an English audience . . ." It should be added, however, that the Rotterdam lecture on *Christina Rossetti* was an unqualified success, and that *Magic in Poetry* did not miss its appeal to the students of the Amsterdam and Utrecht Universities. The English Association i. H. may take pride in having had a poet and critic like Walter de la Mare on its panel. The very fact is worth a 'popular' failure or two.

The hon. secretary will be glad to hear from members who can recommend addresses of educated families in the South of England willing to receive Dutch students as paying guests. Addresses outside London are especially wanted.

A select list has already been drawn up and is at the disposal of all members of the Association. Inquiries should be accompanied by a stamped addressed envelope.

Keats Memorial House. Students of Keats may be interested in the following letter to *The Times Literary Supplement* of February 24th.

Sir, — Some time ago we ventured to draw your attention to the fact that a national committee had been formed to avert the threatened destruction of the house of the poet Keats in Hampstead. This house, now known as Lawn Bank, remains

very much as it was during its occupation by the poet, and it would not be difficult to restore it to the appearance that it then had. We venture to address you again on this subject in order to inform you of the progress of this movement.

The price of the freehold of the house and its extensive old-world garden, still containing the tree under which the "Ode to a Nightingale" was written, is £ 3,500, but the property will require a considerable amount of attention and should be made as fireproof as possible. There will also be certain legal and other incidental charges to defray. The amount realized in England and America is so far about £ 2,500. It will be seen, therefore, that a further sum of £ 1,000 at least will be *immediately required* if the purchase is to be completed.

Except for the surgery at Edmonton, no other building with which Keats was intimately associated now remains, and the continued existence of this is seriously threatened. The adjoining properties have either been cleared or built over, and that immediately opposite is now a huge heap of bricks ready for the erection of flats and other buildings. It was in this house that Keats wrote both versions of "Hyperion", four out of the five great Odes, "The Eve of St. Mark", "La Belle Dame sans Merci", and much besides. It has, therefore, very distinct and most interesting associations with the poet. If and when the property is secured it is confidently expected that the great Dilke Collection of Keats relics at the Central Library would be transferred thither, and it is hoped that the property would not only become an interesting shrine of pilgrimage for lovers of poetry and a museum for the preservation of relics associated with Keats and his circle, but would also be a recognized literary meeting-place and centre. Some gifts of such relics have already been received and others are promised; but the immediate necessity of the committee is to secure the balance of money, in order that the freehold may be acquired and the property saved. It is obvious that if this opportunity is allowed to escape it cannot possibly recur, and we appeal to the generosity of your readers for their assistance in order to obviate such a lamentable event. Lists of the names of donors and subscribers will be preserved in the building in permanent form. Donations forwarded to the hon. treasurer of the Keats Memorial House Fund, at the Town Hall, Haverstock-hill, N.W.3, will be gratefully received.

J. I. FRASER (Mayor of Hampstead), Chairman.

SIDNEY COLVIN, Hon. Treasurer.

W. E. DOUBLEDAY, Hon. Secretary.

Secretarial Office, Central Public Library, Finchley-road, Hampstead, N.W.3.

The centenary of Keats' death (February 23) was marked by the publication of a *John Keats Memorial Volume*, a collection of essays and studies on the poet's work and personality, which is reviewed at some length in *The Times Lit. Suppl.* of March 3. Other recent publications on Keats include a new edition of Sir Sidney Colvin's *Life* and of the *Poems* as edited by E. de Sélincourt. A new anthology has been published by Mr. Cobden-Sanderson.

A-Examination 1920. The Supplement to the *Ned. Staatscourant* of Jan. 28th, 1921, No. 20, contains the report of the Examining Board for the A-certificate in English in 1920.

The report contains few remarks of general interest, so that we refrain from reprinting it. For the numerical pass list our readers are referred to E. S. II, pg. 142.

B-Examination 1921. Candidates for this year's B-Examination in English Language and Literature will be interested in the following paragraph from the *Staatscourant*:

"Candidaten voor de B-akten Fransch, Hoogduitsch en Engelsch, die voor een bepaald onderdeel een onvoldoend cijfer mochten krijgen, zullen niet uitsluitend op dien grond worden afgewezen, indien zij bij het afleggen van hetzelfde examen ten vorigen jare voor dat onderdeel voldoende werden bevonden."

Translation.

1. Sania leant her elbows on the window-sill and looked drearily down into the cobbled street. 2. Her ears were deaf to the clatter round her for she was lost in the memory of the woods and plains surrounding her far-away Russian home, and the crowded playroom in the Wiener Strasse had vanished from her mind. 3. Passionate tears smarted in her eyes but her face remained stolidly immobile.

4. Sania was plain and dull, her long arms were ill-shaped and her tired, sallow face bore no trace of latent talent. 5. This was her first term at a school to which she had come quite unprepared from surroundings where she had enjoyed unlimited freedom. 6. The contrast was too acute. 7. She passed from the first stage of bewilderment into an abiding despair. 8. Yet she made no effort at rebellion and uttered no complaint. 9. It was fate, fate in the person of her father, who had awakened, extremely late, to a sense of responsibility and had decreed from far St. Petersburg that his daughter must begin her education. 10. No mother had Sania, and neither brother nor sister; the old servants had nursed her, spoilt her, and idolized her from her babyhood.

11. She did not attempt to revenge her misery on her teachers or school-mates: submission was in her blood. 12. To die, but not to rebel is a lesson Russia has been taught too well for her daughters to forget it. 13. There was nobody who felt inclined to take up with Sania. 14. The crowd of girls, chatting and laughing in the playroom behind her, were of all nationalities, English, Roumanian, French, American, German. 15. There were Russian girls also, the best linguists in the school. 16. But not one of them found anything attractive in Sania and they were strangers to her, with whom she had nothing in common. 17. Now despair surged up into her contracted throat and she clenched her teeth till she had got the better of her emotion. 18. It often took her thus unawares; in class, on the walk or when she woke at night from her dreamless sleep and heard the carriages rattling past upon the cobbled stones. 19. But neither by night nor day did she give vent to her tears.

20. "Be quiet, girls, be quiet, Miss Betsie is coming." 21. Sania turned slowly round. 22. A French girl with a pale, serious face, came flying into the playroom, her finger on her lips. 23. At the same instant the sound of voices and feet was heard approaching the playroom. 24. In a moment the room was quiet, the noise subsided like magic into a few whisperings, which were speedily hushed entirely.

Observations. 1. *Sania leant with the elbows on the sill.* Dutch *met* is usually not translated in such sentences. The Prince leant his elbows on the mantelpiece. (*Harmsworth Magazine*, Aug. 1900, p. 22). Compare to *wave a flag*, to *stamp one's foot*, to *swing o's arms* etc. and see observation 22. The definite article is unusual (especially before names of parts of the body) when the possessor is the subject of an active sentence. *Rested her elbows* is correct. — *Looked dejectedly down into the street.* — *Street paved with cobbles* (cobble-stones).

2. *Bustle* has more activity in it: The place seemed in a bustle (Stanley Weyman, *House of the Wolf*, Ch. III). *Hubbub*, *hullabaloo* denote more or less tumultuous noise. The term *clatter* is preferable (confused din of voices). — *Round-Around*. The former word is the one actually used in the

spoken language. — *Her thoughts were with the woods.* The singular thought is no longer current in this connection. *The crowded recreation-room did not exist for (not to!) her.* You are used to old men. Boys don't exist for you (Gilbert Cannan, *Mummery*, ch. IV). The mosquitoes were biting harder than ever, but for Henry they did not exist (*Strand Magazine*, May 1916, p. 508).

3. *Scalding tears.* — *Burned her in the eyes.* See Obs. 1. *The tears stood in her eyes* = *De tranen stonden haar in de oogen.* — *Her face remained stern and unmoved.* — *Sterly* is not English (a blending of *stern* and *surlly*!). A *grim* face can hardly belong to a young girl. The Oxford Dictionary says of *grim* in this connection: formidable in appearance or demeanour; of stern, forbidding or harsh aspect, suggesting a cruel and unbending disposition. It threw a stronger gleam upon the *grim* and sallow countenance of Barnardine (Mrs. Radcliffe, *Mysteries of Udolpho*). A *grim* prison. The *grimmiest* spot in the prison: gallows with drop. The *grim* verdict: death from starvation (*Graphic*, Dec. 31, 1910).

4. *Ugly-Plain.* The latter term is used euphemistically (*N. E. D.* on *Plain* 17.) She might equally well have been as *ugly* as sin or as beautiful as I afterwards found her to be (R. L. Stevenson, *New Arabian Nights*). Good hair, kept in perfect order, will do much to redeem a *plain* face (*Strand Magazine*, Dec. 1909, 716). An *ugly* man seems often to wield an influence that is quite uncanny (*Ibidem*). — *Weary (depressed) face.* — *Tawny face* = *gebruind gezicht*: Her complexion is somewhat *tawny* by being much exposed to the sun (*N. E. D.*). *Sallow face* = *goor, tanig gezicht*. The elder daughter was rather pretty, but *sallow* and unhealthy. (*N. E. D.* i.v. *Sallow*.) — *Slumbering talents.*

5. *A surrounding* is impossible, the word is always plural. See Poutsma, II, p. 159. — *Liberty-Freedom.* Liberty has reference to previous restraint; freedom to the simple, unrepressed exercise of our powers. A slave is set at liberty; his master had always been in a state of freedom. (Webster).—

6. *Disappointment* = *teleurstelling*. — *Too poignant.*

7. *She lapsed into a lasting despair.* Fall into = to get into a habit. Men fall into careless habits of speech (*Manners for Men*, p. 5). He had fallen into the trick of walking with bent head (*N. E. D.*). Take care you don't fall into the same fault (Marryat, *Jacob Faithful*). — *Continual despair* is wrong; *continual* marks a close and unbroken succession of things, rather than absolute continuity. We speak of a person as liable to continual calls.

8. *She made no attempt at rebellion* = *She made no attempt to rebel.* A hideous attempt at consolation (Thackeray, *Vanity Fair*, ch. XV.) She was far beyond making any attempt to play the part of hostess. (Lanoe Falconer, *Mademoiselle Ixé*, p. 178). A girl's first attempt at drawing (*Strand Magazine*, July 1907, p. 90) Various attempts were made to give greater uniformity to the spelling (Prof. G. H. Mc Knight in *Germanisch-Romanische Monatsschrift*, 1910, p. 593.) Abandon any attempt at historical statement. (Gummere, *Handbook of Poetics*, p. 199).

9. The word *fate* is used without the article when used in a general sense. In a restricted sense the word is regularly preceded by the article. Saving a cathedral from the fate of the campanile at Venice (*Illustrated London News*, Nov. 14, 1908.) What a fate! It was terrible (*Strand Magazine*, Dec. 1919, 611.). — *Had given orders.* Decree is the better word (to order or command authoritatively). — *Had decreed from far (away) St. Petersburg.* The *far* *St. Petersburg* clashes with the rule that in collocations made up of an adjective and a proper name the definite article is generally left out. — *Become alive to.* *Who had become conscious of his responsibilities*

very late in the day = *Die zich stijf laat van zijn verantwoordelijkheid bewust was geworden*. This colloquialism is out of place here. It was rather *too late in the day* to set about being simple-minded (Jane Austen, *Emma*, ch. XVII). It is rather late in the day to congratulate you on your success (From a letter). — *That his daughter had to begin her education*. *Must* should be used here as this is a case of reported speech. See Kruisinga, *Accidence and Syntax*, § 178, Sub 3. —

10. *Had tended her from a child. From her birth up. From her cradle.* From my cradle I have been brought up among horses (*Strand Magazine*, 1904, p. 273.) — *Made much of her; worshipped her.* —

11. *She did not try to visit her misery on her teachers. Take it out of =* to exact satisfaction from. Not being able to take it out of Mary, I'm dashed if she doesn't take it out of me. (*Pearson's Magazine*, June 1914, 650). I take it out of him on the spot: I give him a jolly good hiding (*N. E. D.* on *Take* 86 f). — *Submission ran in (not into!) her blood.* His master tries to stop him from fighting, but it's of little use; it's in the blood. (*Wide World Magazine*, April 1903, 72). He must be a good dancer. It's in the blood. (*Pearson's Magazine*, May 1914, 453) Tell her 't is all our ways — it runs in the blood of our family (Sheridan, *The Rivals*, IV, 2). —

12. *Dying but not revolting.* The Gerund interchanges with the Infinitive in cases like the present but a distinct difference of meaning is to be observed. The Infinitive marks a special case, whereas the Gerund is the rule where a general statement is made. See Kruisinga, *Accidence and Syntax*, § 258. — Observe the translation of *Du. dan dat*. Nothing vexed him so much *than* for anyone to laugh at him without cause (*Strand Magazine*, Feb. 1906, 164). The sill lay too high *for* a pedestrian on the outside to look over it into the room. (Hardy, *Return of the Native*, I). But: The road is too near the guns to allow of infantry being placed along it (Nelson, *The War*, Oct. 10. 1914). Occasionally *dan dat* is rendered by *than that*: He would rather go without his dinner *than that* his dumb friends should be hungry. (*Graphic*, March 5, 1910). Nothing more likely *than that* he should have Uncle Drury sent for. (De Morgan, *The Old Madhouse*, p. 44). But I would wish for no other revenge... *than that* he would subscribe his name (Dryden, *All for Love*, preface.) See Kruisinga, *Grimmar and Idiom*, § 306.

13. *There was nobody who wanted to have anything to do with Sania.* This implies that the other girls were decidedly hostile!

14. *R(ou)manian.* The spelling Roumanian would seem to be the general one. — *Chattering.* To chatter usually means to talk with more sound than sense. Yet the word does not always convey the same meaning as our *Du. wauwelen*: Laughing and chattering like old friends (Glyn, *His Hour*, p. 52.) When the Princess made a move to go to bed the ladies would troop off together, stopping to laugh and chatter. (*Century Magazine*, April 1908, 841.)

15. *On school.* The proper preposition is *in* or *at*. Do not say *on the office*, which would mean on the roof of the office, but *at (in) the office*. However we may say *On the Exchange* = *On 'Change*. — *Who excelled in languages.*

16. *Neither of them.* *Either* and *neither* relate to two objects, they should never be used to refer to more than two. *None of them* is correct; the spoken language would prefer *not one of them*. —

17. *Despair bottled up in her throat.* An intransitive use of *bottle up* is not recorded by the Oxford Dictionary. We let out all the laughter we had *bottled up*. (*Pearson's Magazine*, Dec. 1901, 598). Williams was *bottling up*

his wrath. (*Tom Brown's Schooldays*, Part II, ch. V.) *Despair caused a lump to rise in her throat.* — *She set her teeth.* A man setting his teeth and hissing: "Now then, come out of that, you sluggard" (Bennett, *United States*, Tauchn. Edition p. 144). — *Mastered her emotion.* —

18. *It occurred to her* is different in meaning from *It happened to her*, *befell her*. All at once, as he became able to think more coherently... there occurred to him a chance (= there came into his mind a chance). (Anstey, *Vice Versa*). — *It often came over (upon) her.* — *On school*: see under 15. — *In the night* — *At night*. The article is especially absent when a point of time is denoted, not a period. Hence we always find *at night* but *in the night*, but usage varies: thus we always say *in the afternoon*, never with *at* (Kruisinga, *Grammar and Idiom*, § 38). *Street-stones*: probably a new coining, at least the word could not be found in the dictionaries.

19. *But neither by night nor by day she gave vent to her tears.* This is wrong because in a sentence opening with a negative expression there should be inversion of subject and verb. — *In the daytime*; not *in daytime*. *At day* is used in a different sense (= at daybreak). This morning, *at day*, we fell in with a Spanish ship (*N. E. D.*). *At this day* = nowadays. — *Give full play to one's tears.* Unsuitable. All this gave Ruskin's genius full play (Lyndon Orr, *The Story of the Ruskins*).

20. *Hark* is not the appropriate word to translate *Du. stilte*. — *Miss Betsie is advancing.* Slightly comic. The word calls up in our minds the idea of a hostile army: In the meantime Napoleon advanced on Paris (Smith, *Smaller History of England*, ch. XXXV). The Lady Mary had slipped from her horse and was advancing to the door, but they rudely barred her way (Conan Doyle, *Sir Nigel*).

22. *With her finger on her lips.* See Observation 1. He paused hat in hand (Lucas Malet, *Adrian Savage*, I, 39. Tauchnitz). He hangs motionless, head downwards. (*Pearson's Magazine*, June 1912.) The young lady stamped her foot (*Pearson's Magazine*, Dec. 1902. 638). She pointed her finger at... (Krüger, § 3806). On the other hand we find: When she stood still to point *with* her tiny hand at a flower (Fenn, *Little Neighbours*). She stamped *with* her two beetle-crushers (large feet) when she traversed the room. (Spurgeon, *Sermons in Candles*, p. 144.)

23. *The sound of voices and footsteps were heard.* The verb depends on *sound* which is a singular noun.

24. *To subside* is followed by the preposition *into* (not *to*). They parted with softening, dropping voices, subsiding *into* silence (George Eliot, *Romola*, XXIX). Congratulations subsided *into* tepid compliments. (Douglas Jerrold, *Men of Character*, I, 250. Tauchnitz Ed.). *The noise subsided into a murmur, which soon ceased altogether.*

Good translations were received from Anonymous (Helmond), Miss B. (Kollum), Miss T. B. (Highgate, England), B. B. (Leeuwarden), E. B. (Groningen), B. M. C. (Tilburg), A. H. (Flushing), P. A. J. (Bolsward), Luctor (Utrecht), Miss R. C. O. (Arnhem), H. S. (Leeuwarden), Miss H. W. S. (Rotterdam), K. de V. (Dokkum).

1. Reinout had zijn ouders nooit gekend. 2. Bij vreemden, die hem volkomen vrij lieten, opgegroeid, had hij nooit den drukkenden huiselijken band gevoeld. 3. Zijn voogd was geen gewetenlooze bedrieger of hardvochtige tiran, hij was een onverschillige „bon vivant", die zijn kweekeling alle genoegens gunde en diens vermogen niet opmaakte, al was er hem ook niets aan gelegen hoe deze het besturen zou. 4. „Doe wat gij wilt," placht hij te zeggen, „want gij zult het niet laten, zoo ik het u verbied, en

bovendien bekommert het mij ook weinig. 5. Als gij uw fortuin verkwist zijt gij een bedelaar, als ge uw gezondheid verwoest moet gij de gevolgen dragen en als gij een dweper wordt en in een klooster gaat, dan zal het u zeer berouwen maar van dat alles heb ik geen last."

6. Reinout had dus ook gedaan wat hij wilde en zijn voogd had hem niet teruggehouden. 7. De meesters, die hij verlangde, werden aangesteld, de kennissen die hij ontmoeten wilde, genoodigd en de reizen die hij wenschte te doen, gedaan. 8. „Een benijdenswaardig wezen, die jonge Meerwoude!" riepen minder onafhankelijke bekenden dikwijls uit en zij verwonderden zich, waarom hij, bij den rijkdom, die hem ten dienste stond, toch altijd met andere dingen bezig scheen.

9. Mogelijk was het een gevolg zijner ziekelijke jeugd, die hem als kind gedwongen had vaak uren lang stil te liggen, zonder andere tijdkorting dan zijn boeken. 10. Hij had reeds vroeg meer toegankelijkheid voor de indrukken van zijn lectuur dan voor die zijner omgeving getoond en zijn voogd scheen het niet ver mis te hebben, wanneer hij zeide, dat Reinout's beste vrienden in het schimmenrijk waren, onder de beelden van vervlogen grootheid.

11. „Gij schijnt met menschenvrees behept," had zijn voogd eens gezegd, „laat toch die onzinnige studiën varen en kom aan het hof, dan zul je de wereld zien."

12. „Ik wil haar ook zien," antwoordde Reinout, „maar eerst wil ik iets geworden zijn."

13. „Denkt gij dan soms, dat de wereld dat waard is?"

14. Hoe vaak had Meerwoude later om zijn eigen ernstig antwoord gelachen! 15. De menschen zijner verbeelding waren het, die hij zichzelf nog niet waardig keurde te ontmoeten.

16. „Ik ben benieuwd wat hij vinden zal van zijn mooie verwachtingen," had zijn voogd tegen vrienden gezegd, „maar als hij niet spoedig van de wereld leert, dan moet het al heel raar loopen."

17. En hij had van de wereld geleerd. 18. In de woningen van de edelen, die hij nu betrad, leerde hij de wereld met andere oogen beschouwen.

Translations should be sent to P. J. H. O. Schut, 60 Maerlant, Brielle, before May 1st. They will be returned with corrections if accompanied by a stamped addressed envelope.

Reviews.

Negation in English and Other Languages. By O. JESPERSEN. Copenhagen, 1917.

In this treatise, really a chapter of the author's *Modern English Grammar*, Professor Jespersen has tried to do for present-day English what Delbrück had done for the oldest Indogermanic languages and for Oldgermanic (*Vgl. Syntax II*, and *Sächs. Ges. der Wiss.* vol. 28). As in the *Grammar*, Jespersen occasionally refers to earlier stages, but he rarely goes further back than Early Modern English. On the other hand, the separate publication has enabled him to add some notes on other living languages, especially Danish.

In the first chapter the author gives, by way of introduction, a paradigmatic sketch of the history of negatives in Latin (and French), Scandinavian and English. He shows how negatives, though important semantically, are often unstressed, because the stress is thrown on the word that is made negative. This leads to the necessity of strengthening the old negative by a new word, which in turn causes the old negative to be superfluous. This process is also shown by Dutch where the old negative *ne* was still used in the 13th century: *Inne doe 'I don't'*, *Hine const gewreken* 'He could not revenge himself.' But in other cases *ne* is strengthened by a negative *niet*, originally a noun meaning 'nothing': *Brune sprak*: "*Reinaert, ne sorghet niet*" i.e. B. said: 'R. don't be afraid.'

In this way *ne* became superfluous, and its phonetic unimportance naturally led to its disappearance, thus producing the modern construction with *niet* only: *Wees niet bang*. The cause of the loss of *ne* is explained differently by Jespersen. He thinks that its position at the beginning of interrogative sentences contributed to its disappearance in declarative sentences. He adduces such wellknown colloquialisms as *Think so?* for *Do you think so?*, *'Fraid I can't* for *I'm afraid I can't*, etc. It is true that Neckel (*Kuhn's Zs.* 45) gives this explanation for Oldgermanic, but then front-position of the verb was quite as common in Oldgermanic as it was rare in later English or Dutch. And there seems no difficulty in accounting for the loss of *ne* when we consider the loss of weak medial syllables in hundreds of words.

If, as in French, the strengthener was not itself a negative word, the curious result of the loss of the old negative was that a word originally positive came to serve as a negative: *je ne dis pas*, in modern colloquial French is *je dis pas*, although *pas* 'step' had nothing negative about it.¹⁾ This development is not shown in English which is distinguished from the other Germanic languages by its development of the auxiliary *to do* in the modern period. It is true that in English *not* may be strengthened (*not a jot*, *not a bit*, etc.), just as in Dutch (*geen zier*, *geen cent*, *geen steek*) but these are always and necessarily accompanied by a negative.

A further chapter discusses *indirect* negation (e.g. by means of a question: *Who knows?*) and *incomplete* negation (*I hardly think you are right*). In this connection mention might have been made of the infinitive without *to*, often after *why* and *how* in interrogative, or rather exclamatory sentences: How preach at a creature on the bend of passion's rapids. Meredith, *Ormont*, p. 35. — "Oh! what does it matter? Phil never knows what he's got on!" No one had credited an answer so outrageous. A man not know what he had on! No! No! Galsworthy, *Man of Property*, ch. 1.²⁾

It is also worth noting that *hardly*, *scarcely*, and *only* show their negative meaning by causing inversion of subject and verb (*Hardly did he see me when he ran away*), and in sentences with repetition of the subject: *We only played there for a few minutes, did we*, *Lucy?* where *did we* shows that the preceding statement is taken to be negative.

In this chapter J. also alludes to the well-known fact that *Excuse my doing* that may mean 'forgive me for not doing' as well as 'forgive me for doing.' When put like that it seems absurd enough, but the explanation of the construction would have shown that it really has nothing to do with negation: it is clearly a case of the use of the gerund without a preposition where a noun would take a preposition, just as in *to prevent a person doing a thing* by the side of *to prevent a person from doing a thing*. As *to excuse* can be construed with *from* as well as *for* the meaning of *to excuse a man doing a thing* may be 'to excuse him for doing (having done) it' or 'to excuse him from doing it.' Of course, the non-prepositional expression is only used when the context makes the meaning unambiguous, as in Compton Mackenzie's *Guy and Pauline* (p. 152): Toll the bell in the mulberry tree, and Charlotte will come. You must excuse my getting up.

In the fifth chapter on *Special and Nexal Negation* J. treats of what is usually called Sentence- and Word-Negation. The two are often difficult to distinguish, and sometimes there is no difference at all. The sceptical attitude of Delbrück towards the theory of qualitative and quantitative

¹⁾ Neckel's name for them, *secondary negatives*, seems quite suitable.

²⁾ The addition of *not* in the last quotation, of course, makes the sentence positive.

negation is shared by Jespersen, but I doubt if his own attempt to distinguish special and nexal negation systematically is more successful. At the outset he declares that we have word-negation in *never, unhappy, disorder*. But is it really true that in a sentence like *I shall never do that again*, we negative time only, not the whole sentence? And can we say that we make a genuinely negative statement when we say that *a woman is unhappy*? If we call *the disorder was perfect* a negative sentence, we are really compelled to do the same for a *perfect muddle*, for the form can hardly prevent us from calling it negative.

Of course the difference between negation of the predicative verb and some other word is often plain enough. When noting the tendency to treat negatives as sentence-modifiers even where they are not, more attention might have been paid to such common constructions in familiar English as instanced in my *Acc. & Synt.* § 74, and in the following quotations: And another thing I can't seem to get used to is having the fish after the meat (Mackenzie, *Sylvia*, p. 345). She did not feel that it was anything more than a partial remedy for a special evil (Wells, *Wife of Sir Isaac Harman*, ch. 10, § 3, p. 310). He did not seem to have changed (Bennett, *Old Wives' Tale*, IV, ch. 2, § 1). — We have the opposite process in the following: Of hydraulic pressure and the differential calculus Tudor knew nothing and pretended to know nothing. (Trollope, *Three Clerks*, ch. 1). — This is treated in the next chapter: on *Negative Attraction*. In this connection mention may be made of the use of *never* at the beginning of a sentence without causing inversion, and with a noun that does not take the article, as in Scott, *Last Minstrel*, I, st. 29:

Never heavier man and horse
Stemm'd a midnight torrent's force.

The chapter on *Double Negation* is very instructive, showing that two negatives may make a positive but may also be an emphatic negative: *He don't know nothing about it*, a construction which the influence of Latin is supposed to have driven out of educated English, although it is quite possible that it is the natural result of the culture of the speakers of modern English. It may also be mentioned that modern negation with *to do* is more emphatic, phonetically, than the older negation with simple *ne*.

According to Jespersen *I cannot help but admire her* is used by Americans rather than by English people, the latter preferring *I cannot help admiring her*. It is not clear whether this is Jespersen's own opinion or the conclusion of English friends. If the latter, it would only mean that they disapproved of it, according to the well-established tradition among Englishmen to call *American* any construction or expression they do not approve of. However it may be, I doubt the truth of the statement. Besides the quotation from Wells in my *Acc. and Synt.* (p. 156) I can give the following references: They had been taught all these things from childhood; how could they help but believe them? Wells, *Joan and Peter*, ch. 13, § 2. — I cannot help but feel for them brought face to face with a crisis of this kind. Mr. A. Balfour, reported in *Daily News*. — The Frenchman, the Italian, the German, the Englishman, to each of whom his own literature and the great traditions of his national life are most dear and familiar, cannot help but feel that the vernacular in which these are embodied and expressed is and must be superior to the alien and awkward languages of his neighbour. Pearsall Smith, *The English Language* (Home Univ. Libr. p. 54) — The Publishers cannot help but express their gratification at the kindly reception the public

have given to *Everyman*. *Everyman*, 25, 10, '12. — And in the *Daily News* of 22 March, 1912, I found in one and the same article both constructions (*I cannot help feeling*, and a few lines lower down, *I cannot help but feel*).

If the next chapter (*The Meaning of Negation*) is more interesting to the logician than to the grammarian, the latter will be interested in the lucid exposition on *Negative Connectives* in the tenth chapter (*neither . . . nor*, etc.). The last three chapters deal exclusively with English: ch. 11 on the auxiliaries with *n't*, which Jespersen traces to the second half of the seventeenth century as far as the spelling is concerned, although he thinks the sounds may date from the end of the sixteenth century.¹⁾

The two last chapters, on *but* as a negative conjunction, and on negative prefixes, do not call for any special comment. Perhaps it would have been useful to mention that *but* sometimes causes the use of the auxiliary *to do*, or rather that *to do* is still used with *but*, although the negative *ne* has disappeared (*Acc. and Synt.* § 167).

The history of the modern use of *to do* in negative sentences with *not* is not treated. The statement by Franz (*Shakespeare Grammatik*, § 599) that the present stage with respect to declarative sentences was reached about 1700, seems hardly correct. In Fanny Burney's *Diary* we find a great many cases contrary to modern use; from the second volume of the edition by her niece I quote: . . . and my father's carriage was merely to go as baggage-waggon for my clothes. But I wept not then. I left no one behind me to regret (p. 73). — I still had time for a moment or two with my Windsor guardian angel, and failed not to accept them (p. 109). — I now do best when I get with those who never heard of you, and who care not about me (p. 159). — She spares not for giving her opinions (p. 250). — Mr. Wyndham either saw me not or was too much engaged in business to ascend (p. 509).

Apart from historical questions, however, there are no doubt very few points in Modern English negation that do not receive treatment in this study. The book shows the thorough knowledge of modern English that has made Jespersen's books so popular with many readers who care little for 'philology'. This popularity is also due to the admirable clearness with which everything is treated, and perhaps to the extremely small amount of Old and Middle English that the reader is required to digest. There is only one more detail that seems to have entirely escaped the author's attention: the use of *not . . . (n)either* as an emphatic negative. It is so used in Goldsmith, *Stoops to Conquer*, Act I: *Mrs. H.* A low, paltry set of fellows. *Tony.* Not so low neither.²⁾ And in Richardson's *Grandison*: I could almost wish — but I won't tell you what I wish neither. — It is unknown in modern standard English, but is still found in dialects and I remember meeting with an example in Charlotte Brontë's novels,³⁾ and in Mrs. Gaskell.

The full account which is here given of what the reader may expect to find in Jespersen's new study will cause many to hope that the end of the war may make it possible for another volume of the *Grammar* to appear.

E. KRUISINGA.

¹⁾ I was disappointed to find that the subject is not treated in Wyld's *History of Colloquial English*.

²⁾ Also in the third Act (Scene of Tony entering with a casket).

³⁾ My first quarter at Lowood seemed an age; and not the golden age either. *Jane Eyre*, ch. 7.

Studies of Contemporary Poets. By MARY C. STURGEON. Harrap, 1920. 7/6 net.

This is the second edition of an agreeably written volume of attractive appearance. In her preface the author tells us that she has used the word *contemporary* in its full sense, as her object is to discuss 'poetry which is of our time not alone in the mere date of its appearance, but in its spirit and form; poetry which, for good or evil, draws its breath from the more vital forces of its age'. But she does not 'make any absolute claim' for the poets she has chosen, either as to their art or thought; nor does she 'try to enthrone mere modernity. *Still less would [she] attempt to appraise the poets relatively to each other or to the poets of earlier times.* [She] sees simply that, despite faults, their work has much beauty and deep significance'.

Now this attitude on the part of the author is to be regretted, since, either sooner or later, such an attempt as Miss Sturgeon has refrained from making *must* be made, and I think the sooner we start the better. Of course mistakes are inevitable, but in a time of great literary activity such mistakes are soon pointed out, and fought over, and eventually corrected. Comparison with predecessors is inseparable from an artist's career, and the genuine artist rejoices in the fact. As Frank Harris says somewhere, other men usually come to wealth and position and honour if they surpass their *living* rivals; the rivals of the writer are not of his time alone, but the greatest in all the past. 'If he writes a story or a poem, it is not the Caines or Austins he will have to consider, but the Balzacs and Shelleys; if he sings superbly of love, men will instinctively compare his work with *Romeo and Juliet*; if he writes greatly of jealousy, despite themselves they will think of *Othello*'

What, therefore, should we chiefly require in a critic? And the answer is *courage*; for the right kind of courage implies honesty as well as the consciousness of being fit for one's task, i. e. of possessing a standard of values. A critic should never be afraid of provoking dissent or ridicule, and he should always be ready to prove, with his good sword, that *le ridicule ne tue point*, but that it leaves anyone alive and kicking who puts up a good fight.

Is Miss Sturgeon of the stuff that fighters are made of? I should really like to measure swords with her, say, in the columns of this periodical. Why, to take a pet aversion of mine first, is she such a confirmed Kelto-maniac that she even pronounces *Banba*, one of the innumerable 'kenningar' for *Ireland*, to be a beautiful name? To me the word irresistibly suggests a gaping frog. If, on the other hand, I were to ask her whether she considers the word *baboon* beautiful, what would be her answer? I suppose she would think it a perfectly horrid word, since it indicates a perfectly horrible simian. But I cannot help supposing at the same time that she would wax rapturous over the beautiful sound and mystic associations of that same *baboon*, and would become impatient and intolerant of *Banba*, if some 'Ansteyan' Garûda-stone could cause the words to swop denotations.

Is the view Miss Sturgeon takes always sufficiently long? Once or twice she sneers at 'the Anglo-Saxon vice, sentimentality', forgetting not only that Germans have always been notorious for similar propensities, but also that it was actually the French who produced *Paul et Virginie*, a thing that in my opinion leaves both *Werther* and *The Man of Feeling* behind as far as sentimentalism is concerned. All suchlike generalities ought to be eschewed,

shunned, expelled and for ever banished by any critic worth his or her salt. Why say of Deirdre that 'in her is crystallized *the* (I italicize) Celtic conception of womanhood, with her free, clean, brave, generous soul'? Why is she the Celtic conception of womanhood (if such a thing ever existed), rather than Grania the faithless or Queen Maeve of the many lovers, Queen Maeve the licentious, Queen Maeve — Katherine the Second and Doll Tearsheet in one?

And yet, if Miss Sturgeon could say farewell to certain meaningless generalities like those that I have pointed out, she would be a very valuable guide indeed. As I said before, the whole book is agreeably written, and I may go further and add that, though all the papers it contains do not attain to the same level, and though it is a pity that the older ones have not been brought up to date, and though I should prefer to have her opinion of Charlotte Mew rather than her pages on Sarojini Naidu, — I admire her insight and good taste and wish the book all possible success.

One of the best papers is the first, that on Lancelles Abercrombie, which — unlike the critiques on Walter de la Mare, John Masefield and Gibson — is not yet in need of any additions, seeing that the poet has not published anything since 1914. But when Miss Sturgeon, who does full justice to Abercrombie's massive intellectual gifts, finds fault with his weakness of making — like Samuel Johnson — his little fishes talk like whales, I should like to draw her attention to a circumstance which in some measure counteracts our feeling of incongruity. This circumstance is to be found in the poet's vocabulary, in his extensive use of homely words, technical terms, colloquialisms and even slang.

The paper on J. C. Squire ends rather lamely, which is a pity as it contains many excellent observations. In discussing the poetry of Thomas Hardy, whom I both admire and love, Miss Sturgeon has developed very sane and judicious views, for which we ought to be all the more thankful as at present there is a tendency in English literary circles to look upon anything written by Hardy as taboo. A third edition of the book should take account of a poet whose achievements cannot be overlooked; it should include a section on *Laurence Binyon*.

WILLEM VAN DOORN.

Brief Mentions.

Isolement en Gemeenschap. Openbare Les bij de opening van zijn lessen als privaät docent in het Keltisch aan de Rijks Universiteit te Leiden, den 29 October 1920, gehouden door DR. A. G. VAN HAMEL. 's Gravenhage, Martinus Nijhoff.

Those who expect to find information about the present state of Ireland under the heel of the Black-and-Tans will be disappointed. The author's idea in this lesson is that the conservatism of the Irish language is due to the isolated position of the people, and that the cause of the many changes in Welsh is the community of ideas between the Welsh and the civilization of the West. The argument is very general, however, and historical rather than linguistic. It suggests the question whether the conservatism of German, compared with the other Germanic languages, must not be due to other causes; so that the fact of the isolated position of Ireland is not sufficient to prove that the linguistic peculiarities of Irish are due to it. — K.

A First English Book by W. A. CRAIGIE. Nederlandsche uitgave door J. J. VAN HAUWAERT. Oxford, Clarendon Press. 1921. 2/6. net.

A series of English reading- and pronouncing-lessons, with the pronunciation shown by marks applied to the ordinary spelling, and exercises for translation from Dutch into English. The exercises resemble those in the first part of the first volume of Roorda's *Engelsche Spraakkunst*. Grammar rules are limited to occasional notes. K.

English Philology in English Universities. An Inaugural Lecture delivered in the Examination Schools on February 2, 1921, by HENRY CECIL WYLD, Merton Professor of English Language and Literature in the University of Oxford. Clarendon Press. 1921. 2/6 net.

The new Merton Professor of English Language and Literature at Oxford, though he begins by giving a depressing account of the amount of work in the history of English performed by scholars of English birth, is quite confident that there is reason to be hopeful. And his attitude towards the literary side of the English School is so reasonable that one is inclined to believe that he will succeed in persuading the authorities to make the necessary changes. What is still more important, his enthusiasm controlled by thorough knowledge is such that it seems probable that he will succeed in the harder task of persuading a number of Oxford undergraduates to take up the subject of English philology in the spirit of the investigator. The time may soon be coming when Oxford will take away from Englishmen the reproach of being dependent upon foreign, chiefly German, scholars, for the study of their language. If that should happen many who now go to Germany will turn to Oxford to spend at least part of their student's years, as well as for post-graduate work. K.

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POETRY, FICTION, DRAMA.

Purity. A Middle English poem. Edited, with introduction, notes, and glossary by ROBERT J. MENNER, Instructor of English at Yale University. Lxiv. + 230 pp. 9 × 5¾. 8s. 6d. n. New Haven: Yale University Press; London: Milford.

"Purity" is the poem also known as "Cleanness," which is found in the British Museum manuscript with "The Pearl," "Patience," and "Gawain."

The English School of Lutanist Songwriters. Dowland's First Book of Aires (1597). Part I., Nos. 1—10. Transcribed, scored, and edited from the original editions by E. H. FELLOWES. Winthrop Rogers. 5/— net. [A review will appear.]

English Folk-songs. Collected and arranged with pianoforte accompaniment by CECIL J. SHARP. Two volumes. Novello. 18s. net each.

A Neaste of Waspes. Latelie found out and discovered in the Low-countrieys, yealding as sweete hony as some of our English Bees. 7¾ × 5¾. Oxford: Clarendon Press. London: Milford. 18s. n.

This edition of the seventeenth century misogynist's satire is reprinted, with facsimile title-page, by permission of the Provost and Fellows, from the copy in the Worcester College Library at Oxford. The bibliographical note is by Mr. C. H. Wilkinson. [T. 1]

Poems of Keats. An Anthology in Commemoration of the Poet's Death, February 23, 1821. 9 × 6, 222 pp. R. Cobden-Sanderson. 8s. 6d. n.

Poems: 1914 1918. By MAURICE BARING. Martin Secker. 6s. net.

The Pier-Glass. By ROBERT GRAVES. Martin Secker. 5s. net.

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The Works of William Ernest Henley. New Edition. In 5 vols. Crown 8vo. 12 s. net each. Macmillan.

Vol. I *Poems*.

Vol. II *Essays*.

CONTENTS: Fielding, Smollett, Hazlitt, Burns, Byron's World, 'Pippin', Othello, 'T. E. B.', Old England, Balzac, Hugo.

Vol. III *Plays*. Written in collaboration with R. L. Stevenson.

Vol. IV *Views and Reviews*: Essays in Appreciation. [April.]

Vol. V *Lyra Heroica*: A Book of Verse for Boys. Selected and arranged, with notes, by William Ernest Henley. [May.]

¹⁾ Descriptive notices marked [T.] are inserted by the courteous permission of the Editor of *The Times Literary Supplement*.

The Novels and Stories of HENRY JAMES. New and Complete Edition. In 35 monthly volumes. In two styles. Crown 8vo. 7/6 net per volume. Pocket Edition. Fcap 8vo. 7/6 net per volume. Macmillan.

- I. Roderick Hudson.
- II. The American.
- III. The Europeans.
- IV. Confidence. [April]
- V. Washington Square. [May.]
- VI. The Portrait of a Lady, 2 vols. [June & July.]

Selected Short Stories. Second Series. The World's Classics, 228. Milford. 2/6 net. [A review will appear.]

The Golden Book of Springfield. By VACHEL LINDSAY. Macmillan Co. Crown 8vo. 21/- n.

Héloise and Abélard. By GEORGE MOORE. In two volumes. $9\frac{1}{4} \times 6$. Vol. I., 262 pp. Vol. II, 252 pp. Privately printed for subscribers only. 63s. n.

The Education of Eric Lane. Being the second part of "The Sensationalists." By STEPHEN McKENNA. $7\frac{1}{2} \times 5$, 288 pp. Hutchinson. 8s. 6d. n.

Fulgens and Lucretia. A godely interlude of the disputacyon of noblenes. Compyled by mayster HENRY MEDWALL, late Chapelayne to the ryght reuerent fader in God Johan Morton Cardynall & Archebysschop of Caunterbury. With an Introductory Note by SEYMOUR DE RICCI. New York: G. D. Smith. London: Quaritch.

Enough is as Good as a Feast. A Comedy or Enterlude. By W. WAGER. With an Introductory Note by SEYMOUR DE RICCI. New York: G. D. Smith. London: Quaritch.

The Poetical Works of Sir William Alexander, Earl of Stirling. Edited by L. E. KASTNER and H. B. CHARLTON. Volume the First. The Dramatic Works. With an introductory essay on the growth of the Senecan Tradition in Renaissance Tragedy. $9\frac{1}{2} \times 6\frac{1}{2}$, cxcix.+482 pp. Manchester: University Press. London: Longmans. 28s. n.

Alexander (c. 1567-1640) was a prominent figure in Stuart times and Secretary of State for Scotland. His works, now re-edited under the auspices of the Manchester University, are extensive, and besides the dramas here reprinted include an immense epic poem called "Doomesday." [T.]

Shakespeare's Tempest. Edited by SIR ARTHUR QUILLER-COUCH and JOHN DOVER WILSON. Cambridge University Press. Cloth 7/6 net. Leather 10/6 net. [A review will appear.]

Catiline His Conspiracy. By BEN JONSON. Edited, with introduction, notes, and glossary by LYON HAROLD HARRIS, Instructor in English at the University of Illinois. lxxiii.+236 pp. Yale Studies in English. New Haven: Yale University Press; London: Milford. 12s. 6d. n.

Tragic Mothers. By T. STURGE MOORE. $8\frac{3}{4} \times 5\frac{3}{4}$, 64 pp. Grant Richards. 6s. n.

Mr. Sturge Moore here follows the example of Mr. W. B. Yeats in attempting poetic drama independent of stage and scenery and suitable for chamber representation. His titles are *Medea* (wife of Jason), *Niobe* (this is a very short piece for three voices from behind a screen—a boy, a girl and Niobe). *Tyrfing* (a longish drama of Viking days, Tyrfing being the name of a sword). [T.]

LETTERS, CRITICISM, ESSAYS.

The Stonor Letters and Papers, 1290-1483. Edited, for the Royal Historical Society, from the Original Documents in the Public Record Office, by CHARLES LETHBRIDGE KINGSFORD, F. S. A. Camden Third Series.

Selections from the Paston Letters. Arranged and edited by ALICE DRAYTON GREENWOOD. Bell. 15s. net.

Early Tudor Poetry, 1485-1547. By JOHN. M. BERDAN. (Studies in Tudor Literature.) $8\frac{3}{4} \times 6$, xix.+564 pp. Macmillan and Co. 26s. n.

An extremely learned and minute study of the subject by a Yale Professor, dealing at very great length with the background to early Tudor literature, the medieval and scholastic traditions, and the influence of humanism and contemporary literatures. A special chapter is given to Henry Howard Earl of Surrey. A review will appear.

La Réalité dans le „Songe d'une Nuit d'Été.” Par ABEL LEFRANC. (Extrait des "Mélanges Bernard Bouvier.") Genève, Editions Sonor, 1920.

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The Sonnets of Milton. With Introduction and Notes by JOHN S. SMARTT. $8 \times 5\frac{1}{2}$, x.+195 pp. Glasgow: MacLehose Jackson. 4s. 6d. net.

This edition of Milton's sonnets.... begins with an introduction on the sonnet its history, purpose, contents and structure.... After each sonnet come Dr. Smartt's notes, (in) which.... the historical and social setting of each poem is explained with much detail.... The Italian sonnets are accompanied by prose translations.... The extent of the Italian element in Milton's spiritual composition is well brought out. [T.]

Milton's Prosody. With a Chapter on Accentual Verse and Notes by ROBERT BRIDGES. Revised Final Edition. $9\frac{1}{4} \times 6$. Milford. 12 s. 6 d. net.

Vanessa and her correspondence with Jonathan Swift. The letters edited for the first time from the Originals. With an Introduction by A. MARTIN FREEMAN. $7\frac{3}{4} \times 5\frac{1}{4}$, 216 p.p. Selwyn and Blount. 7 s. 6 d. net.

Robert Burns and Freemasonry. By DUDLEY WRIGHT. $10\frac{1}{4} \times 7\frac{3}{4}$, 115 pp. Paisley: Alex Gardner, 7 s. 6 d. net.

This is an industrious contribution to Burns's biography, in which Mr. Wright has collected and put together a mass of evidence of Burns's career as a Mason from the date when, in his 23rd year he was initiated into the craft on July 4, 1781, in the St. David's Lodge at Tarbolton. "It has been left," says the author, "to Principal Sharp to achieve what might almost be regarded as the impossible task of writing a biography of Burns without once mentioning Freemasonry or the poet's connexion with the craft". There are numerous illustrations. [T.]

The John Keats Memorial Volume. Edited by DR. G. C. WILLIAMSON. Illustrated with 5 facsimiles, various portraits, 2 sketches, etc. John Lane. 25/- net.

Keats. By ERNEST DE SELINCOURT. (Warton Lecture on English Poetry.) $9\frac{3}{4} \times 6\frac{1}{4}$, 22 pp. For the British Academy. Milford. 1 s. 6 d. net.

John Keats: His Life and Poetry; His Friends, Critics and After Fame. By SIR SIDNEY COLVIN. Third edition revised. Macmillan. 18/- net.

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Defoe and Swift.

1.

However much we know of Defoe and Swift individually, too little is still known of the mutual relations existing between these two famous 18th century men. Whether from its unattractiveness or from the difficulties besetting the subject literary historians and biographers seem to have shrunk from the task of tracing their different steps and marking the crossings of their different roads. The few who did start halted rather too soon, and even then had stumbled once or twice. It is not my object in this paper to give a full sketch of the course of these two men's lives: I only want to mark their — to all probability — first crossing, which may be a starting-point for any subsequent comparison, and which, as I have reason to believe, has never been distinctly marked before.

2.

In order to understand the occasion of their first collision, a few facts from their personal histories should be retold. Before the commencement of the new century Jonathan Swift had been nothing better than a pretty obscure parson that had in no way distinguished himself except by writing a bad sort of Pindaric odes. It is highly probable that both the *Tale of a Tub* and the *Battle of the Books* had been finished in Ms. before 1700, but the world judges by what is printed and not by what is being suppressed "nonum in annum" and so the Irish parson continued in obscurity till the second year of the century when he disclosed his political opinions in a pamphlet entitled: *Discourse on the Dissensions in Athens and Rome*. This his first plunge into politics was not without success, and procured for its author some notoriety, though it was nothing compared to the fame he won by his *Battle* and *Tale* which were published in 1704. Swift, at the time, was a young man of 36, still fresh to the profession of an author, yet old and skilled enough to be redoubtable. What was Defoe doing, and what had he done previously? Eight years older than his future antagonist he had entered the field of political controversy as early as 1691 — perhaps even earlier, but a *Tract on the Turks*, supposed to have been written by him, is now lost — and before Febr 1701 quite a considerable number of his writings both in verse and in prose, had seen the light. Last not least, in Jan. 1701, his 'verse satyr' *The True-Born Englishman* had won him great praise from the Whig camp and all that were in favour of King William. It is not at all improbable that Defoe should have seen and read Swift's above-mentioned pamphlet: a man of his occupations would hardly miss anything of the kind. Swift, on the other hand, who had the priority of King William's acquaintance, having had explained to him in Temple's famous garden — as legend has it — how the Dutch prepare their asparagus, is sure to have read and enjoyed the *True-Born Englishman*, and may have felt some envy at not having written it himself. But we must leave speculation alone and keep to the facts.

3.

In August 1704 Defoe was released from prison and went to live at Bury St. Edmunds. His health was considerably impaired as also his means; from the end of October till January a severe illness prevented him from doing any important work, and so depressed he felt that he even contemplated putting a stop to the *Review*, which he had started when in prison. However, he recovered from his illness, but as to the means of living continued in a sorry plight. The only plan that offered itself was the writing of a book that would pay, although Harley had made him promise not to write anything for the next seven years. The subject that readily suggested itself was the Revolution, of which he had been an observant witness, and the subsequent state of things, political as well as religious. Now it happened that not quite a twelvemonth ago there had been anonymously published a book that had taken the public by storm: a satire mainly on men of letters and men of doctrines, entitled: *A Tale of a Tub*. What was more natural than that this book should serve Defoe — shrewd man of business that he was — as a model? So on the 26th of March, about a year after the publication of the *Tale*, the *Consolidator*¹⁾ was published, bearing the unmistakable traces of a hand still trembling with indignation at the ignominious treatment suffered of late.

A comparison between the *Consolidator* and the *Tale*, though an alluring task, would lead me too far. The likeness is easily to be discovered at first sight: the general impression they make upon the reader is very much the same. I have no doubt that it was envy as well as practical sense that led Defoe to try his hand for once at satire himself. How jealous he was of Swift, and how fierce a grudge he bore him, will be shown by the following quotations from the *Consolidator*:

"No man need to wonder at my exceeding desire to go up to the world in the Moon, having heard of such extraordinary knowledge to be obtained there, since in the search of knowledge and truth wiser men than I have taken as unwarrantable flights, and gone a great deal higher than the moon, into a strange abyss of dark phenomena, which they neither could make other people understand, nor even rightly understood themselves, witness Malebranche, Mr. Locke, Hobbes, the Honourable Boyle, and a great many others, besides Messrs. Norris, Asgil, Coward and the *Tale of a Tub*."

Another passage is still more interesting:

"But if I was extremely delighted with the extraordinary things I saw in those countries, you cannot but imagine I was exceedingly moved when I heard of a lunar world, and that the way was passable from these parts. I had heard of a world in the moon among some of our learned philosophers, and Moor, as I have been told, had a moon in his head; but none of the fine pretenders — no, not Bishop Wilkins — ever found mechanical engines whose motion was sufficient to attempt the passage. A late happy author, indeed, among his mechanic operations of the spirit,²⁾ had found out an enthusiasm²⁾ which, if he could have pursued to its proper extreme without

¹⁾ Its full title is: "*The Consolidator; or Memoirs of Sundry Transactions from the World in the Moon*. London 1705."

Interesting notes on the book will be found in the biographies of Lee and Wright.

²⁾ To the *Tale* was added: *A Discourse concerning the Mechanical Operation of the Spirit*. Of the word Enthusiasm Swift says that it may be defined as: "A lifting up of the Soul or its Faculties above Matter."

doubt might, either in the body or out of the body, have landed him somewhere hereabout; but that he formed his system wholly upon the mistaken notion of wind, which learned hypothesis being directly contrary to the nature of things in this climate, where the elasticity of the air is quite different, and where the pressure of the atmosphere has, for want of vapour, no force, all his notion dissolved in its native vapour called wind, and flew upward in blue strakes of a lived flame called blasphemy which burnt up all the wit and fancy of the author, and left a strange stench behind it that has this unhappy quality in it, that everybody that reads the book smells the author though he be never so far off, nay, though he took shipping to Dublin to secure his friends from the least danger of a conjecture."

In May 1704, two months after the publication of the *Tale*, Swift indeed left for Dublin. The above-quoted passage is the more remarkable as it shows that Defoe had no doubts as to the identity of the author, whereas many of his contemporaries suspected somebody else of the authorship. Only in June 1710 all doubts were laid at rest by Swift himself in a letter to Tooke, the publisher.¹⁾ It also shows that Defoe shared the common resentment at the alleged profaneness of the *Tale*, which was probably heightened by Swift's scorn of the Dissenters.

The third passage I wish to quote is the most curious of all, as it is at the same time explanatory of a passage in the *Tale of a Tub*, which has escaped the notice of all commentators, as far as I know even that of the late Mr. Guthkelch and Mr. Nichol Smith.²⁾ After having told us of a certain ecclesiastic engine, which in the Lunar language is called the 'concionazimiz,' and "is usual in cases of general alarm," the author gives the following description of it: "This is truly a strange engine, and when a clergyman gets into the inside of it and beats it, it roars and makes such a terrible noise from the several cavities, that it is heard a long way; and there are always a competent number of them placed in all parts so conveniently that the alarm is heard all over the kingdom in one day. I had some thoughts to have given the reader a diagram of this piece of art, but as I am but a bad draftsman, I have not yet been able so exactly to describe it as that a scheme can be drawn, but to the best of my skill take it as follows: — It is a hollow vessel³⁾, large enough to hold the biggest clergyman in the nation; it is generally an octagon in figure, open before, from the waist upward, but whole at the back, with a flat extending over it for reverberation or doubling the sound; doubling and redoubling being frequently thought necessary to be made use of on these occasions. It is very mathematically contrived, erected on a pedestal of wood like a windmill, and has a pair of winding stairs up to it, like those at the great tun at Heidelberg.

I could make some hieroglyphic discourses⁴⁾ upon it from these references, thus:

1. That as it is erected on a pedestal like a wind-mill, so it is no new thing for the clergy, who are the only persons permitted to make use of it, to make it turn round with the wind, and serve to all the points of the compass. 2. As the flat over it assists to increase the sound by forming a kind of hollow or cavity proper to that purpose, so there is a certain natural

¹⁾ Cf. Sheridan's Edition of Swift's Works. Vol. XI, pp. 79-82.

²⁾ *A Tale of a Tub*, etc. Edited by A. C. Guthkelch and D. Nichol Smith. Oxford: At the Clarendon Press. 1920.

³⁾ Cf. e.g. Acts IX, 15.

⁴⁾ A jibe at Swift's methods.

hollowness or emptiness, made use of sometimes in it by the gentlemen of the gown, which serves exceedingly to the propagation of all sorts of clamour, noise, railing, and disturbance. 3. As the stairs to it go winding up like those by which one mounts to the vast tun of wine at Heidelberg, which has no equal in our world, so the use made of these ascending steps is not altogether different, being frequently employed to raise people up to all sorts of enthusiasms,¹⁾ spiritual intoxications, mad and extravagant action, high exalted flights, precipitations, and all kinds of ecclesiastic drunkenness and excesses."

No great discernment is wanted to understand that by this engine Defoe meant to ridicule the pulpit of a High Church clergyman. But that the whole thing, and especially the "hieroglyphic discourses," is a jibe at a very particular Church of England Man is not so readily to be seen at a first glance. Yet an easy clue is procured by the word: "vessel", which is also made use of by Swift in his description of the first of the three "oratorical machines" mentioned in Section I of the *Tale of a Tub*. When once led to a comparison of the two descriptions, the deeper meaning of Defoe's soon reveals itself. In order to save the reader the trouble of looking up the passage in Swift, I will here quote it:

"Now, the first of these oratorical machines in place as well as dignity, is the pulpit. Of pulpits there are in this island several sorts; but I esteem only that made of timber from the *Silva Caledonia*, which agrees very well with our climate. If it be upon its decay, 't is the better, both for conveyance of sound, and for other reasons to be mentioned by and by. The degree of perfection in shape and size, I take to consist, in being extremely narrow, with little ornament, and best of all without a cover; (for by ancient rule, it ought to be the only uncovered vessel in every assembly where it is rightfully used) by which means, from its near resemblance to a pillory, it will ever have a mighty influence on human ears." No doubt, the word "pillory" stung Defoe to the quick, and sensitive as he was on that head, he returned the personal attack — if it was meant as such — in the description of the 'concionazimiz' quoted above. There cannot be a shadow of a doubt as to the meaning of Defoe's 'discourses'. Swift, though up to 1710 a Whig in matters political, was a faithful adherent of the Church of England, and, consequently, a violent opponent of the Dissenters. Therefore his first oratorical machine is made of 'Sylva Caledonia', the Scotch doctrines agreeing in the main with those of the Dissenters. To Defoe Swift's attitude must have seemed rather dubious: a man is either a High Church man and a Tory, or a Dissenter and a Whig. This is why he compares his engine to a windmill, suited to "serve to all the points of the compass." In the second discourse he accuses Swift of railing and making disturbance, which may point to a personal acquaintance with Swift's gruff manner; in the third he laughs at his "enthusiasm",¹⁾ and accuses him of "drunkenness and excesses", which is rather exaggerated, if not something worse.

If, then, Defoe's *Consolidator* is, in a way, an answer to Swift's *Tale of a Tub*, there still remains a doubt whether the above-quoted passage from the *Tale* was really meant for an attack upon Defoe. The fact that Defoe himself understood it as such would go a long way to convince the sceptic critic. Yet the evidence is not absolutely conclusive. Swift might have hit upon the likeness without alluding to Defoe, for which possibility

¹⁾ Cf. *The Mechanical Operation of the Spirit*.

an argument is provided by the fact that the commentators of the *Tale* generally agree in dating its composition before 1753, the year of Defoe's public shame. On the other hand it is quite possible that Section I of the *Tale* was written later than the other Sections, as it does not bear upon the story. Moreover, we know that Swift was employed upon the book at various intervals. For my own part, I rather incline to the latter theory.

5

The starting point in studying the relations between Swift and Defoe, should be — I hope I have been able to show as much — Swift's jibe in the *Tale*. Whether we shall have to advance from that date or go back upon it can only be decided after a careful and painstaking investigation of everything bearing on the question, which, for the time being, I must leave to others.

May 1921.

W. VAN MAANEN.

The Study of Grammar.

The study of the living stage of modern languages has in the last decades undergone various changes, the importance of which, however, is still far from being generally recognized. The days when idiom was studied chiefly from a phrase-book may be said to be almost over and no competent teacher will advise his pupils now to learn the definitions of a book of synonyms by heart. Many of us know from personal experience to what deplorable results the old methods led and every intelligent student of languages understands that words and idioms are lifeless things except in their proper surroundings. The man who would become an authority on tropical vegetation has to do more than visit the palmhouse in Kew-gardens; he who wants to know the ins and outs of the idiom of a modern language has to go to the living source, that is to the country where the language is spoken and to the books written in it.

In the field of literature the advance is also considerable. There was a time when a "History of Literature" had to be got by heart in our secondary schools. Fortunately there are not many now who fail to see that all talk about literary products with which our pupils are not personally acquainted is worse than useless. Still I am convinced that too many students even now cram their heads full of names and facts which mean nothing to them. For once the fault is, I believe, not in the examinations. Many students do not know how to use their handbooks and far too often their Handbook of Literature and their reading are two things apart, so that, to take an extreme case, a student may be reading Wordsworth while studying the Middle Ages from his handbook.

Phonetics, too, to judge from experiences at examinations, is seldom studied in a scientific spirit. Often there seems to be no connection at all in the mind of the candidate between what he has learnt from his books and what he actually does himself. Many for instance are able to give a beautiful definition of a glottal stop without being able to recognize one. Others will tell you all about the partial devocalisation of the nasal in such words as *snake* or *smile* without ever having taken the trouble to find out

if in their own case practice and theory agree. All the same a tendency in the direction of a more profitable study of phonetics in which the student's own pronunciation is made the starting-point, is clearly noticeable.

When we come to the study of grammar there is much less reason to be satisfied. This is all the more remarkable as the scientific study of grammar has of late years made rapid progress. It is not so very long ago that a modern grammar was little else than a Latin grammar adapted to the requirements of some other language. One of the consequences of this was that writers were constantly compelled to have recourse to archaic English to illustrate their "rules", so that the student devoted his time and his energy to the study of obsolete forms and constructions, while such important subjects as the use of the definite tenses were dismissed in a few words and such a peculiarly English construction as that of *for* followed by a noun and an infinitive was not referred to at all. Judging from the fact that this last construction did not make its way into grammars until quite recently, one might come to the conclusion that it was a late development; in reality it is some hundreds of years old.

From all modern grammars students can learn the important lesson that the starting-point of grammatical studies ought to be the language itself as it is spoken and written at the present moment. Unfortunately the lesson is frequently lost and many students are at a loss what to do with the wealth of examples which they can find in their grammars. Yet the examples are in many respects the most important part of the book. They can teach the pupil — especially if the author has been wise enough not to make things easy for him by printing the important words in italics — to look for linguistic phenomena himself. For just as the study of botany is of little use, if it does not direct the student's attention to nature itself, the study of grammar is almost meaningless, if it does not make the student a close observer of the living language. The man who studies one grammar after another, but in whose mind there is only the vaguest connection between his books and the language he studies is like an astronomer who should never look at the stars. Yet that is how grammar is too often studied. The results are entirely disastrous. The most intelligent students, believing that the study of grammar leads nowhere, except to other grammars, feel inexpressibly bored and annoyed. Their feelings may be judged from what one of them said when he had to study a new book by a well-known grammarian: "When that man dies, I shall postpone all other amusement and attend his funeral."

How can this unfortunate state of affairs be altered? No doubt the best way of studying grammar would be for the pupil to make the grammar himself with the help of his teacher. For obvious reasons, however, this is no more practicable than for him to make his own Euclid. We shall therefore have to take the pupil through a grammar by way of preparation, always remembering the end we have in view and consequently laying great stress on the examples. But as soon as possible we shall tell our students to study carefully various texts taken from modern authors. It may perhaps be asked, if it is worth while to take grammar so seriously. It seems a sufficient answer to say that if it is worth while to study minutely the lives of insects or the habits of savages, the highest achievement of man, his speech, may also be worthy of some attention. But perhaps the more practically-minded want to be convinced of the usefulness of such studies. Now we have probably all had the experience that persons insufficiently acquainted with a foreign language not only miss beauties and subtleties which are obvious

to the more advanced student, but also discover them, where there are none. And let it be remembered that the flavour of a style depends on apparently trifling details, which a careful study of grammar can certainly help us to appreciate. It is only necessary to think of the subtle differences made in the tone or the meaning of a sentence by the use of a definite tense or an unusual word-order to prove this statement. I shall try to show in what follows how, in my opinion, a prose-text might be used for grammatical purposes. I have chosen for that purpose a page from Arnold Bennett's *Old Wives' Tale*.

1. They pressed their noses against the window of the show-room, and gazed down into the Square as perpendicularly as the projecting front of the shop would allow. 2. The show-room was over the millinery and silken half of the shop. 3. Over the woollen and shirting half were the drawing-room and the chief bedroom. 4. When in quest of articles of coquetry, you mounted from the shop by a curving stair, and your head gradually rose level with a large apartment having a mahogany counter in front of the window and along one side, yellow linoleum on the floor, many cardboard boxes, a magnificent hinged cheval glass, and two chairs. 5. The window-sill being lower than the counter, there was a gulf between the panes and the back of the counter, into which important articles such as scissors, pencils, chalk, and artificial flowers were continually disappearing: another proof of the architect's incompetence.

6. The girls could only press their noses against the window by kneeling on the counter, and this they were doing. 7. Constance's nose was snub, but agreeably so. 8. Sophia had a fine Roman nose; she was a beautiful creature, beautiful and handsome at the same time. 9. They were both of them rather like racehorses, quivering with delicate, sensitive, and luxuriant life; exquisite, enchanting proof of the circulation of the blood; innocent, artful, roguish, prim, gushing, ignorant, and miraculously wise. 10. Their ages were sixteen and fifteen; it is an epoch when, if one is frank, one must admit that one has nothing to learn: one has learnt simply everything in the previous six months. 11. "There she goes!" exclaimed Sophia. 12. Up the Square, from the corner of King Street, passed a woman in a new bonnet with pink strings, and a new blue dress that sloped at the shoulders and grew to a vast circumference at the hem. 13. Through the silent sunlit solitude of the Square (for it was Thursday afternoon and all the shops shut except the confectioner's and one chemist's) this bonnet and this dress floated northwards in search of romance, under the relentless eyes of Constance and Sophia.

14. Within them, somewhere, was the soul of Maggie, domestic servant at Baines's. 15. Maggie had been at the shop since before the creation of Constance and Sophia. 16. She lived seventeen hours of each day in an underground kitchen and larder, and the other seven in an attic, never going out except to chapel on Sunday evenings, and once a month on Thursday afternoons.

The student who wants to make this piece of prose the subject of a grammatical investigation has to ask himself the following questions:

1. Where am I reminded of what I learnt in my grammar?

2. Is what I see here in accordance with what my grammar taught or does it deviate from it?
3. How can I account for deviations from what is normal?
4. Is there anything remarkable about which my grammar is silent?

A rapid survey will convince the student that he can find many illustrations of his grammatical rules in our text. Here it may not be superfluous to remark that it is misleading to speak of rules being "applied". Mr. Bennett, of course, did not think of rules when he wrote; he only consulted his linguistic and artistic sense to find the most accurate and the most beautiful form in which to express his thoughts. To a certain extent this is what all his countrymen do every day and it is from a close observation of their speech and their writings that we come to the conclusion that in their language there are certain general tendencies at work, nearly always imperfectly carried out, which decide its grammatical structure. When we have realized with sufficient clearness what these tendencies are, we can try to lay down a rule, but we ought never to overlook the possibility of our rule being wrong and of new investigations disclosing the fact that what was supposed to be the exception is in reality the rule. This is exactly what happened with the rule given for the use of *shall* and *will* in reported statements. In Günther's *Manual* (first edition 1899) it is stated that the same auxiliary is used in reported statements as was used by the original speaker and Günther adds: "This rule is occasionally disregarded even by the best writers." Later investigations have shown that the supposed exceptions are in reality the rule.

To return to our text. The student will be reminded of certain sections of his grammar in the following sentences:

1. *Their noses*: Use of the possessive pronoun. Let the student try to remember what he learnt about the subject and then consult his grammar. — Account for the plural *noses*. In Kruisinga's *Handbook* § 789 it is stated that there is concord of number between the subject and the rest of the sentence. But compare: "*Nothing shall be said against our forefathers with their splendid digestions.*"

would allow. What is the exact meaning of *would* here? What are the various functions of *would* and in which of these functions is it used here? Probably the conclusion will be that *will* is used as an auxiliary of predication expressing volition. It will strike the student that volition is attributed to a lifeless thing and he will turn to his grammar for other examples. (Kruisinga, *Handbook*, II 202).

2 and 3.

the millinery and silken half.

the woollen and shirting half.

Millinery and *shirting* are nouns used attributively. As to how far such nouns have become adjectives see Kruisinga, or Jespersen, *A Modern English Grammar*, II. The remarkable thing here is the use of the adjectives *silken* and *woollen*, for it is evident that they are meant to indicate *silk* and *woollen stuffs*. It would seem then that first the adjectives were converted into nouns and that then these converted nouns were used attributively. Now there is a noun *woollen*, frequently used as a plural and frequently used attributively, but a noun *silken* does not exist. The student will wonder why Bennett did not use the word *silk*. Was it because he strongly felt the adjectival function of the word or was he thinking of the *woollen* in the following sentence? Or did he feel that the word *silken* made the sentence more melodious? The last supposition would seem plausible, if we compare:

the woollen and silk trades, the woollen and silk weavers, both combinations occurring in Baines, *History of the Cotton Manufacture*, which, needless to say, is not a work of art.

4. *level*. Perhaps the student thinking of the noun *level* may wonder which was the original function of the word. An etymological dictionary will tell him that *level* was originally a noun. What, however, concerns the student of modern English is the question if *level* is treated as an ordinary adjective or if there is any hesitation noticeable in this respect. With the help of Kruisinga's *Handbook* § 703 he will probably come to the conclusion that *level* is in every respect treated as an ordinary adjective.

There are several other cases of nouns used attributively in our text. Let the student try to find them and let him consider each individual case carefully.

a large apartment having a mahogany counter in front of the window. Related or absolute participle and why?

hinged. Adjective or participle and why?

5. *The window-sill being lower than the counter*. An instance of an absolute participle. How do we know that *being* is a participle? What is the grammatical relation between this participial construction and the principal clause? Find examples of related participles in the text. Cp. also the independent adjunct in 4.

7. *so*. What rule? How can you account for the fact that *so* could be translated by *dat* in Dutch?

8. *she was a beautiful creature*.

Is *she* used in accordance with the rule?

10. What is the function of *one* here?

A general rule is applied to a special case, i. e. to the case of an imaginary speaker of fifteen or sixteen, with special reference to the two girls in our text.

Try if *people, we, you, they* would also be possible and if so, what difference it would make. Cp. *you* in 5.

one has nothing to learn.

Jespersen (*Grammar*, II, 15.851) says that the infinitive frequently has a passive meaning after *to have*. As an instance of this he mentions: "*he had a very hard task to perform*." Are you also of opinion that the infinitive is passive in meaning here? Would the passive infinitive be possible in this case? Account for the use of the active infinitive.

simply. Account for the place of this adverb.

13. *the confectioner's, chemist's*. Look at the preceding *shops* and comment on these genitives. Cp. 14. *Baines's*.

14. Account for the absence of the article before *domestic servant*.

16. *each way*. Why *each*? Would *every* be possible? What difference would it make?

Sunday evenings, Thursday afternoons.

Would the singular be possible? Would it make a difference?

So far I have not alluded to the tenses of the verb as used in our text. I have done so on purpose; for it is generally advisable in investigating the tenses in a piece of prose not to confine the attention to isolated sentences. Our text affords some interesting examples of the difference in meaning between definite and indefinite tenses. It will be found instructive to look at the following sentences:

1. 12. 13. The indefinite tenses are used because the duration is not insisted on.

3. Unlimited repetition is expressed by an indefinite tense. However *rose* hardly suggests action here. Its meaning is entirely subordinated to that of the predicative adjective *level* so that it begins to resemble a link-verb. (Cp. *became*.)

The definite tense is used in 5: *artificial flowers were continually disappearing*. The fundamental function of the definite tense is to express duration. How is it possible that we use the same forms, when we want to express frequent repetition? What remark could you make about the meaning of *continually* in this connection? Would it be possible to use the indefinite tense here and would it make any difference?

The definite tense in 6: *this they were doing* is used in its ordinary function. Compare this definite tense with the indefinite tense in 1. In 6 the attention is given to the girls for a moment as is evident from the description that follows.

It goes without saying that with these few remarks the subject is not exhausted. Several sentences for instance might be turned to profitable account for a lesson in sentence-analysis, especially 5 and 10. Enough has been said, I hope, to convince the reader that the study of grammar is the study of a living and wonderfully interesting organism, that consequently it need not be dull, provided the student is willing to use his own brains and brave enough to stick to his own opinion, until he is convinced that he was mistaken.

The Hague.

J. H. SCHUTT.

The "Greeks" of Lincolnshire.

A curious group of toponymical postulants appears in the Itinerary of Antonine¹⁾ in the neighbourhood of Lindum Colonia. These are Lindum itself, Crococalana, Causennæ and Margitunum. Those writers who gratuitously assume that these place-names are Celtic and who then seek to explain them in accordance with that hypothesis immediately become involved in confusion. To explain *Lindum* in this way a leap to Ireland is necessitated²⁾. In order to make *Crococalana* appear British it has to be altered to *Crococolana*³⁾ and this in spite of the facts that every one of the nineteen extant MSS. yields *-calana*, while the two that were lost after they had been edited yielded *-galana*. For *Causennæ* we must jump away to the Mediterranean.⁴⁾

¹⁾ 'Antonini Itinerarium', edd. Parthey & Pinder, 1848; Britannia, Itinera V, VI et VIII.

²⁾ "Irish Linn (= *Lenda*, liquid, and *Lind*, a pool), the *Λινδον* of Ptolemy, = Lindocolina (Bede, ii. 16)"; 'British Place-Names in their Historical Setting', by Edmund McClure, M.A., 1910, p. 16. *Lindum* is not explained either by Zeuss in his 'Grammatica Celtica'; or by Alfred Holder in his 'Alt-Celtischer Sprachschatz', 1896; or by Georges Dottin in his 'Manuel pour servir à l'Étude de l'Antiquité Celtique', 1906.

³⁾ The scholars who are responsible for the Romano-British section of the Victoria History of the County of Nottingham print *Crococalana*, but give no reason for doing so; v. Vol. II, 1910, pp. 1—36: Roads 4—11.

⁴⁾ V. 'C. I. L., Vol. IV, No. 7689, — Bene: "...us C. f. Causo". Bene is in the Alpes Maritimes. It was anciently Augusta Bagiennorum.

Moreover Causennæ (xxvi. m. p. from Lindum) is located at Ancaster (17 miles from Lincoln).⁵⁾ This is the only recognition that the important station at Ancaster receives to-day. For *Margitunum* we are bidden to substitute *Margidunum*,⁶⁾ although the larger proportion of MSS. yields *Margitutum* [with *d :: n*].⁷⁾ The headword *Margi-* is left unexplained.

Hitherto all investigators have acquiesced in this ramshackle Celtic hypothesis. But stems such as *tun*, *ca-lan*, *Caus-*, *Lind-* and *Margi*, which are not Celtic at all, should have some weight with investigators. Let us then apply the Germanic assumption to these postulants.

William Camden identified Ancaster⁸⁾ with Crococalana. This necessitated the slight scribal alteration of *xiii* to *xvii*.⁹⁾ The extension of Camden's idea places *Margitunum* at Croxton Keyrial.¹⁰⁾ The stem *AN-* must be added, therefore, to the preceding group of five. Now —

Lindum: Gmc. **lind-*; Alamannic *lind*¹¹⁾; O. E. *līð*.

Croco: Gmc. **craug-*; Almc. *croug*¹²⁾ > *crouc*¹³⁾, latinised *croc*¹⁴⁾; O. E. **creag*¹⁵⁾ > *creac*¹⁶⁾.

⁵⁾ McClure (*u. s.*, note 2), p. 109, note.

⁶⁾ McClure and all investigators who deal with Antonine ignore the fact that *-tudo* is found in eight MSS. Of these, one is ascribed to the VIIIth century and two to the Xth. *-duno* is found in seven MSS.: one, of the VIIIth (which presents *-tudo* altered to *-duno*), and another, of the Xth.

⁷⁾ Cp. "andeda" :: *andena* in the VIIIth-century Corpus 'Glossary of Latin and Anglo-Saxon', ed. Hessels, 1890, p. xxiv; "tholiað" :: *tholian* in Cædmon's 'Daniel'; "cymedes" :: *Cymenes* in a Worcester Cathedral charter of A.D. 770; "Moidum" :: *Mornum* and "ongend" :: *ongean*, in 'Widsith', lines 75, 76. "Widferdestune" :: *Win-*, D.Bk., Herefordshire. The converse appears in D.Bk. for Surrey, f. 35, br., "Tadorne" :: **Tadorde* (Tadworth) and in the Saxon Chronicle, Laud MS., annal 473, "unarimentlicu" :: *unarimedlicu*.

⁸⁾ 'Britannia: or a Chorographical Description of Great Britain and Ireland', by William Camden (tr. Edmund Gibson, D.D., 1772), Vol. I, p. 426.

⁹⁾ "No confusion [in the MSS. of Antonine] is as common as the confusion of *il* and *u*"; v. Textual Errors in the Itinerary of Antonine', by G. H. Wheeler, *English Historical Review*, July 1920, p. 379. Mr. Wheeler does not copy the error of writing "Crococalana".

¹⁰⁾ "Croxton" postulates **Cröces-* < **Cröces-*. There are several Croxtons in England. In D.Bk. we find "Crochestun", with Anglo-Norman *ch* for *k*.

¹¹⁾ V. Ernst Förstemann's 'Altdeutsches Namenbuch', 1900: LINDI: Lind-gart, Lind-rat and Lind-olf appear. In Dr. J. W. C. Steiner's 'Inscriptiones Germaniae Primae et Germaniae Secundae', 1851, Theil I, S. 271, No. 575, we get a very early "Lindis" (fem.).

¹²⁾ "Crougin toud a digoe" occurs on a Suevic monument at Ribeira in Galicia; cp. Padre Fitel Fida's article in the *Boletino de la Real Academia de la Historia* (Madrid), 1911. Hübner reproduces the lines correctly. Holder conglomerates them and suggests that "Crougintoudadigoe" is the name of a Celtic divinity! "Crougin" is the genitive of the weak noun *Crougo*, Gmc. **Craug-*; "toud" = Gmc. **daup*; "a" is the negative particle; "digoe" is the subj. pres. sing. 1 and 3 of *thiggen* > *dicken*, to implore, pray for; O. E. *þiggan*. The period of this Suevic inscription is c. 420.

¹³⁾ *Crouc*: cp. "Croucin go", in 'Ravennatis Anonymi Cosmographia', edd. Pinder & Parthey, 1860, p. 433. The Cosmographer located Croucin go, the *Gou* of Crouco, between the Walls. With "go" cp. Pather-go, the district in which Paderborn lay. With *gō* for *gou* cp. *frō* for **frou*, Gothic *frouja*.

In Holder the forms from Ptolemy and the *Tabula Peutingeriana* are brought together: 1. *κρουκιντουνον*; 2. *Crouciaconnum*. My reading of these is Croucintounon — the *tun* of Crouco. This is the "Kiæresburh" of the Saxon Chron., annal 1091, the Cherbourg ~ to-day. *Kiær* should be well known.

¹⁴⁾ The *ou* of W. Germc. could not be correctly set down in Latin, hence "Cröcus" for Crougo > Crouco. This *ou* is found in "Gennoboudes", in the third century; cp. 'Mamertini Panegyricus Maximiano Augusto', ed. Baehrens, 1917, § 10, p. 270.

- calana: Gmc. *ga; O.H.G. *ga*; Almc. *ca* ¹⁷⁾; O.E. *ge*. Gmc. *læn-; Almc. *lan* ¹⁸⁾; O.E. *læn*.
- Caus: Gmc. *gaus*- ¹⁹⁾; Almc. *caus*-; O.E. *geas > ges ²⁰⁾. *causi* (adopted) > O.E. *ceasi > *ciesi: ciesa ²¹⁾.
- ennæ: of dubious meaning ²²⁾, but of general provenance in Western Europe.
- Margi: Gmc. *margi; O.E. *meargi > *miergi > Myrg(ing)- ²³⁾. Also *miergi > *mierci > Myrce ²⁴⁾.
- tun-um: Gmc. *tun*- ²⁵⁾.

If we assume that Camden's location of Crococalana is correct we must proceed to examine the headword *Ane* in the form *Anecaster* ²⁶⁾ > *Oncaster* ²⁷⁾. *Ane* exhibits the M. E. tendency to drop *d* after *n* ²⁸⁾, and it stands for *Ande*, the XIth-century weakening of the O.E. possessive *Andan* ²⁹⁾. **Andancaster* =

¹⁸⁾ "Crecganford" yields O.E. *eag* > *eg* > *eg*. In the Saxon Chron., annal 457, we get *Crecgan*-, MSS. A, E.; *Creacan*-, B. C.; *Creccan*-, F.

¹⁶⁾ "Creac-" occurs in "Widsith", lines 20, 69; cp. my article in 'Transactions of the Royal Historical Society', Vol. IX, 1915, pp. 123-156. The king of the Creacas was Casere. This form is very old. It postulates **Cansari*. This actually appears as the name of a king (Canser) of Northumberland in the Legend of the Holy Grail. In Welch legendary genealogy we find a Casnar Wledic; Old Welch objected to the contact -ns; cp. *traus*, Mid. W. *traws*, Latin *trans*. After he had visited *Cansari* > *Casere* [of Northumberland] at Winburg (= Binchester, Vinovia, Οὐινβυργιον), and the Creacas [of Croucin go] Widsith went on, he tells us, to the Scots and Picts. The Craster of to-day, formerly Craucester, is the Cair Greu of the Welch Triads.

¹⁷⁾ Cp. Upper German *cadanc*, *calaupu*, with O.E. *geþanc*, *geliefan*.

¹⁵⁾ Gmc. æ (= O.S. ā, O.E. æ, Goth ē) became a in O.H.G.; vide 'An Old High German Primer', by Joseph Wright, 1906, § 49. O.E. *gelæn* (a 'temporary grant or lease of land') therefore postulates *ca-lan*, and that we find in combination with the name of the Alemannic king *Crocus* in *Croco-ca-lana*.

¹⁹⁾ Holder yields only one nominal form with *Caus*-; v. *supra*, note 4. Förstemann has "GAUS sehen GAUTA", and he groups *Gaus*-, *Caus*-, with *Gauzo*, *Cauzo*. Seven names with *Caus*- are documented by him; but he does not realise that he is confusing one substantive form with another. *Gauzo*, *Cauzo*, respond to *Gaut*-, *Caut*-, not to *Gaus*-, *Caus*-. In the 'Libri Confraternitatum Sancti Galli Augiensis Fabariensis', ed. Paul Piper, 1884, the true value of *Gaus*- > *Caus*- appears. Cp. *Falticausu*, *Pertigausu*, *Causipert*, *Gausari*, *Gauspert*, etc.

²⁰⁾ In O.E. *ea* (< *au*) after or before *c* and *g* becomes *ē*; cp. Wright. 'O.E. Grammar', 1908, § 188, 2.

²¹⁾ The Alamannic man's-name *Causi* > **Ciesi* > *Ciesa* enters into a variety of English names of places and these names are asserted to indicate the production of cheese! V. note 39; *infra*.

²²⁾ Holder (*u. s.*, note 2) explains *enna*, *inna*, as a diminutive suffix.

²³⁾ The Myrgings of 'Widsith' are represented in Ptolemy by Μαργιγγιοι and in Tacitus by Marsingi [with *s* :: *g*], name for name. *Margi*, who gave his name to *Margitunum*, may have been the eponymous ancestor of the Myrgings and Mercians.

²⁴⁾ The forms which occur in the Saxon Chronicles are *Mearce*, *Mierce*, *Myrce*, *Mirce*, *Merce*.

²⁵⁾ W. Gmc. *tun* had not suffered the *t* > *z* shift in Almc. so early as the IVth-century. O.H.G. *zaun* is much later.

²⁶⁾ "Anecaster" is the form used *temp.* Edward I.

²⁷⁾ V. 'The Itinerary of John Leland the Antiquary', ed. 2, 1745, Vol. I, p. 28.

²⁸⁾ Cp. **Blandan*, **Randan*, **Wandan*. D. Bk. yields *Blane-ford*, *Rane-bi*, *Wane-tune*. *Ancaster* is not named therein.

²⁹⁾ *And*-, in Gmc., means zeal, anger, hostility. It is frequent in Celtic as a prefix, and its power is intensive and augmentive; Holder, *u. s.*, *sub voce*.

the castrum of Anda > Almc. Anto³⁰). Anto (adopted) became O.E. Anta³¹). Anda is the petform of such names as Andhun, Andscōh, Andsecg > Antsecg³²). It postulates Gmc. *Anth-³³), W.Gmc. And-; O.E. Ōð-³⁴); Almc. Ant-, Antz-³⁵). Anto suggested Latin Anton-; cp. Mutu Antonis³⁶) (*rectius* *mūtu: *muntu < *munthu > O.E. mūða³⁷), haven.) *Andancaster is on the Ermin Street, 10 miles from Keisby, which is 26 miles from Lincoln (= xxvi. m.p.) Causi- (adopted) yielded O.E. *Cīesa > Cīsan > Norman Chise-bi in D. Book³⁸). Hence Keis- equates Caus-, and Keisby and Causennæ are locally one. In the Genealogy of the Kings of Essex Antsecg is son of "Gesecg" wherein *ec* is an VIIIth-century misreading of *a*⁴⁰). This explains Ges-ecg: Ges-ag < *Geas-ag⁴¹).

The son of the name-giver of Causennæ became possessed of Crococalana and gave that castrum his own name. How came that about? The Saga of Wolfdietrich informs us that there was a *furst in Kriechenreich* named Antis (cp. Anton⁴²) > "Annhun rex Grecorum") who married a noble *herzogin* and lived for 150 years. For 'years' we must understand *missera*⁴³) as usual. This equals 75 years. The death of Antis, King of the Greeks⁴⁴) [of Lincolnshire]

³⁰) Anto occurs in Piper's *Index* (u. s., note 19). In 'Il Regesto di Farfa, di Gregorio di Catina', edd. Georgi & Balzani, Roma, 1879, Vol. II, No. 152, A.D. 792, we get the interesting compound "Antecauss". Cp. Ant- son of Ges- < Gaus-: O. H. G. Caus-.

³¹) Cp. "Antan hlauw" in Worcestershire, at no great distance from the kingdom of Anta's descendant Brachan Brecheiniog; v. Birch, 'Cartularium Saxonicum', No. 246.

³²) In O.E. *d* became *t* through contact with *s*; cp. Wright, 'O.E. Grammar', 1908, § 300.

³³) Cp. "Anthaib", the name of a country that the Langobardi passed through on their way to Italy. V. 'SS. Rerum Langobardicarum', ed. G. Waitz, 1878, pp. 3, 54 and 603.

³⁴) Cp. Gmc. Banth-, > O.E. Bōð; Mercian Pantha < *Panthi > *Penþa > Penda. Boothby is in South Lincolnshire. In the 'Historia Brittonum' (ed. Mommsen, 1894, pp. 204, 208) Penda of Mercia is thrice called Pantha. The 'H. B.', as we know it, was compiled in A.D. 837.

³⁵) In the Saga of 'Der Grosse Wolfdietrich' we read of "Kunic Anzius ein furst in Kriechenreiche"; vide Adolf Holtzmann's edition, 1864. Hugdietrich, son of Anzius, grew up in "Kunstenopel". Wolfdietrich, Hugdietrich's son, came "uss Kriechenlant".

³⁶) This occurs in the *Tabula Peutingeriana*.

³⁷) Cp. Portesmuða, Widinga muða. This word in O.E. has the secondary meaning of haven.

³⁸) V. the 'De Situ Brecheniauc', ed. Rev. A. Wade-Evans, in *Y Cymmrodor*, 1906; and cp. my 'Indexes to Old Welsh Genealogies', No. IV., in Whitley Stokes and Kuno Meyer's *Archiv für celtische Lexikographie*, vol. I, 1900, pp. 523-533.

³⁹) In D. Bk. we get Cheseberie, Chesigeberie, Cheseslaue; Chiesnecote, Cheisnecote; Chiseby [now Keisby, older Causennæ], Chiseuorde, Chiseuuc. *Ch* here = *k*.

⁴⁰) Cp. "hebreicam" for *Hebraicam*; "euthicen" for *euthian*; Sangallensis MS., No. 251, scr. post A.D. 820. Also "exsynginas" (in 'Widsith'); "ex" < *ecs < as-, i.e., Assynginas.

⁴¹) Or Ges-æg; cp. Bæld-æg.

⁴²) In Old Welsh intervocalic *nt* became *nn*; and later, *nh*, *nnh*; cp. *fontana* > *finnaun* > *ffynhaun*; *Constantin-* > *Custennin* > *Custennhin*; *teilwng* (worthy) *annheilwng* (unworthy).

⁴³) O.E. *missera* means half a year. The misunderstanding of this word has destroyed the value of several chronological statements in Teutonic saga.

⁴⁴) In Hillar's 'Vindicatio Historiae Treverorum', pp. 57, 159, the *Codices S. Matthiae* et *S. Gisleni* are reproduced and we may read:

"Igitur omnipotens Deus tres plagas maxime gladium gentilium uenire permisit super... ciuitatem Treuironum tribus uicibus: prima autem plaga erat GRAECORUM sub imperatore Constante filius Constantini [c. A.D. 345]; secunda Wandali et Alemanni [A.D. 407]; tertia Hunnorum [A.D. 451]." In the 'Gesta Treverorum', ed. G. Waitz, 1848, p. 154, we are told that... "GRECI cum magna manu Treberim inuasere et caedibus et rapinis et incendiis grauiter attriuere".

may be assigned to A.D. 372⁴⁵) and his birth, approximately, to 297. His great-great-grandson Brachan, King of Brecknock⁴⁶), was born in or about A.D. 395, and Brachan's great-grandson St. David of Menevia, was born in A.D. 462⁴⁷).

In addition to these facts we must bear in mind the local names Bardney and Partney in Lindsey, near Lincoln. This pair of names is found in Bede as Beardaneu and Peartaneu; 'H. E.' iii. 11, and ii. 16. The $b > p$ and $d > t$ shifts are satisfactorily explicable on one hypothesis only: namely that they are Alamannic. Peart, Peort⁴⁸), Port are found in Sussex⁴⁹); Bartington and Partington are in Cheshire; Portington is in S. Yorkshire, and Bordesley is in Warwickshire, not far from Mancetter, the royal seat of Portimar⁵⁰). As no p-name or p-word should occur in O.E. this pair Bord > Port; Bard > Part, like Bantha > Pantha⁵¹), Bubba < *Bubbi > Pybbi⁵²), Budia > Putilo⁵³), and many more, clearly point to Alamannic influence, colonisation and dialect in Anglian Britain.

ALFRED ANSCOMBE.

⁴⁵) This is an assumption which I base upon the statement in Ammianus Marcellinus that an Alaman named Fraomarius had been made king over the Bucinobantes by Valentinian and — "paulo postea, quoniam recens excursus eundem penitus uastauerat pagum, in Brittannos translatus, potestate tribuni Alamannorum praefecerat; [gente] numero [sc. in estimation], multitudine uiribusque ea tempestate florenti"; v. ed. V. Gardthausen, 1874, xxix, 4, 7, p. 182. This took place in A.D. 372.

⁴⁶) Brachan's mother was Marchel dtr. of Teuderic son of Teudfall son of [Teuder son of Teudfal son of (repetition)] "Annhun regis Grecorum". This prince is also called "Annun Niger Rex Grecorum" in the 'Cognacio Brychan'; and "Annwn du vrenhin Groec" in the 'Llyfyr Llewellyn Offeirad'.

⁴⁷) St. David was born 30 years after St. Patrick proceeded to Hibernia: therefore in 462. He was son of Sandde son of Cedric (mab Ceredic mab Cunidda Wledic), by Meleri dtr. of Brachan son of Anlac by Marchel named in note 46. Antsecg was son of Gesag (note 40), son of Seaxnete son of Woden: cp. 'Genealogia de Regibus Orientalium Saxonum', scr. c. 875, in Henry Sweet's 'Oldest English Texts', 1885, p. 179.

⁴⁸) In the O.E. version of Bede's 'H. E.' we find "Peortaneu".

⁴⁹) In an early Sussex charter we get "Peartingawyrth"; v. Birch, 'Cartularium Saxonicum', No. CCLXII.

⁵⁰) In the Welch Historical Triad No. XV., the names of Three Sovereign Princes in Britain in King Arthur's time are recorded. One of these is Porth Vawr Vandu (MS. *gandw* with $g :: u$, a frequent scribal error). This means Port the Great of Mandw, i.e., Portimar of Mancetter, the Mandu-essedum of Antonine.

⁵¹) Cp. note 34, *supra*. Banthaib was one of the countries that the Langobards passed through on their way southward.

⁵²) "Bubba" occurs in the Genealogy of the Princes of Lindsey. Pybbi was father of Penda of Mercia.

⁵³) Pudlicote in Oxfordshire was *Pudelicote* in 1181 and *Podelincote* survived till 1279. The medial *in* herin is the Alm. possessive of weak nouns in *o*. Cp. *Puteleorde* (= *Putelinworthe), in Domesday Book for Hampshire; and see 'Place-Names of Oxfordshire', by Henry Alexander, 1912, p. 168.

Notes and News.

English Association in Holland. The Association's second year has been concluded by a series of lectures given at all branches, with the exception of the Hague, on the subject of English Public School and University Life. This third series, by the Rev. W. R. Flex, now a House Master of Eton College, was very well received throughout.

In addition, the Haarlem branch had the privilege of an address by Marjorie Bowen, who had come to Holland to lecture before the Genootschap Nederland-Engeland.

With regard to the plan announced in the April number, the Committee has been informed that the University of London intends to issue a document on the matter by the beginning of June. This will be communicated to those who have expressed their interest in the plan. The University of Oxford does not intend to go beyond the organization of a Vacation Course for foreign students in 1922, whereas Cambridge has no special courses for foreigners.

The usual Holiday Courses are being given this summer by the University of London. Particulars are available on application either to the University Extension Registrar or to the Secretary, University College. The School of Librarianship is to hold a course from August 22 to September 3, on Rural Library Systems, including English literature from Tennyson and Browning to Thomas Hardy and Bernard Shaw. Inquiries should be directed to University College, London.

Vereniging van Leraren in Levende Talen. The annual meeting was held at Utrecht on the Saturday before Easter, and very well attended. From the business proceedings we mention the election of Mr. Becker Elzinga to be hon. secretary instead of Dr. J. Ruinen, who had served the Vereniging in this function from its outset. The Committee was authorized to take preliminary steps towards the foundation of a new journal, with a general business part for all members, and separate sections for each of the four languages.

At the General Meeting Mr. Herman Robbers read a paper on Education and Literature.

The four sections held separate meetings in the afternoon. In the English section the chairman, Mr. W. van Doorn, gave a paper entitled: *The Vision*, being an Excursion into Modern English Poetry, in the course of which he read various poems by Yeats, Housman, Gibson and other poets. A discussion also took place on the position of English in the new Secondary School Programme.

Altogether the meeting was one of the most successful held of late years. The old tradition of lunching together, suspended during the war, was also restored, under the excellent stewardship of one of the members of the Committee.

In future, the annual meeting is to be held on the Saturday before Easter, instead of on the Tuesday after Whitsuntide.

B-Examination 1920. The *Staatscourant* of 13 April 1921, no. 71, contains the report of the B-Committee for 1920, from which we give the following extract:

Bij het examen in de historische spraakkunst bleek bij herhaling, dat de candidaten moeite hadden met het vertalen van den hun voorgelegden oud-Engelschen tekst, niet zoozeer door gebrek aan woordenkennis, als door onvoldoende vertrouwdheid met de taalvormen. De candidaten behooren te zorgen dat zij deze door en door kennen en zich bij hun lectuur goed rekenschap te geven van elken voorkomenden vorm en van den bouw van de volzinnen, niet alleen om in staat te zijn oud-Engelsche teksten nauwkeurig te verstaan en te vertalen, maar ook om een helder begrip te krijgen van de vormen en constructies in de latere taal.

Bij het beoordeelen van de letterkundige opstellen bemerkte de commissie tot haar genoegen, dat in het algemeen de candaten de wenken van haar voorgangsters hadden ter harte genomen, zich niet beperkt hadden tot een opsomming van de feiten of den inhoud van een werk, als een ontleding en behandeling daarvan was gevraagd.

Bij het mondeling examen in de letterkunde echter bleek de gunstige invloed van vroeger gegeven wenken minder. Meermalen is er in vorige jaren op gewezen, dat men de Engelsche literatuur niet kan bestudeeren alsof zij bij Chaucer en Langland begon. Deze schrijvers en hun tijd zijn toch zeker niet te begrijpen zonder eenige bekendheid met voorafgaande letterkundige voortbrengselen. En toch schenen sommige candidaten in die meening te verkeeren. Het gaat niet aan de oudere tijdperken zoo goed als te verwaarloozen. Ook meent de commissie een kortgeleden gegeven raad voor toekomstige candidaten te moeten herhalen: tracht een goed inzicht te krijgen in wat eigenlijk de waarde van een letterkundig werk is; leert een eigen oordeel te vormen, geleid door b.v. een boek als: W. H. Hudson, *An Introduction to the Study of Literature*, enz.

Translation.

1. The summer of 1563 was drawing to a close. 2. The oak forests of Gelderland were beginning to be tinged with the first russet hues of autumn and the evening sunbeams that gilded the grey towers of the cloister of Ilmenoude were taking an early leave of the pleasant landscape they shone upon. 3. The narrow path that wound between dark groves to the ancient building was sprinkled with dead leaves and the sky wore that clear, transparent tint, which lends such a peculiar charm to spring and autumn.

4. No sound save the twittering of birds broke the deep silence that reigned under the venerable oaks, through whose vaulted canopy an occasional sunbeam pierced its way, and no trace of human habitation recalled the thought of the great world, its strife and suffering, to the soul that sought refuge within the massive but dilapidated walls of the abbey.

5. Ilmenoude was no abode of luxurious idleness patronised by the royal or the noble. 6. Situated in a remote district of Gelderland the very name of the nunnery was hardly known beyond the immediate neighbourhood; the sound of carriage wheels, which announced visitors from one of the castles in the vicinity was such a rare event that it caused the entire sisterhood to flock to the gate. 7. In the outer court grass grew luxuriantly between the stones and clustering ivy flung its green mantle over the wide gateway hiding it almost completely from view. 8 The spot appeared safe

from every influence of the outer world and was a perfect paradise of birds which might build their nests and sing their songs unmolested here.

9. It was a decaying nunnery, for it was years since a new applicant had presented herself and the few remaining nuns cared but little to keep the building in repair. 10. The abbey was founded centuries before by a rich and noble lady, who, seized with remorse for a life spent in pleasure, had sought repose within its walls; but its complete isolation repelled all who retained any interest in worldly affairs. 11. Abbeys like that of Rijnsburg, where wealth, honour and unbounded licence could be found, where princes resorted and political intrigues were hatched, had speedily proved metal more attractive than such a retreat as this cloister, whose knowledge of the world was restricted to some slight acquaintance with the inhabitants of the two miles distant village of Ilmenoude.

12. Both wings of the cloister had been long uninhabited and surrendered to the mercy of the elements, while some pains were taken to keep the main building in repair, though even here decay had set her seal on the gloomy walls and the network of ivy spread over roof and window so as to threaten the small-panes with utter deprivation of light. 13. As yet, however, the intrusive tendrils, which seemed to consider the old pile already a ruin, had not yet succeeded in casting their meshes over the panes themselves and even the spider, which everywhere else seemed to dream of a blessed eternity, learned here by painful experience that it was born to a very transitory existence.

Observations. 1. *The summer of 1563 had come to an end* does not convey the same meaning.

2. *Guelders, Guelderland*. Egmont, Duke of Guelders beheaded by Alva (W. Scott, *Kenilworth*), *Gelderland* is the spelling adopted by Everyman's Encyclopaedia. — *Oak-wood*. A *wood* is cared for and cultivated, a *forest* wild and little frequented and may be the haunt of wild beasts (Günther). — *Brown-Russet*. The latter word denotes a reddish-brown and is therefore more appropriate. *Red-brown*. Pressing some tobacco into the *red-brown* bowl of his pipe (Hichens, *Snake Bite*). *Turret-Tower*. The difference relates to size, a tower is a more massive structure. See the illustration in Webster's Dictionary. — *Sunray*. A beam is larger and more powerful than a *ray*. The great luminaries of the sun and moon send forth both beams and rays. Smaller luminous bodies (as a lamp) send out rays. The sun emits rays whenever its light is unobstructed: between clouds the same light often escapes as a beam. *Ray* expresses more directly than beam the notion of one among a number of lines of light (Smith). — *Say farewell (good bye) to*. *Bid farewell to*.

3. *The narrow way which winded* should be *which wound*. The distinction between road and way is not always observed. Smith says that the latter word expresses broadly the general manner of travel. Compare the following sentences: He'll need no finger-board to tell him which way his *road* lies (Cooper, *Prairie*.) On the opposite side of the *way* (Morrison, *Hole in the Wall*). He was on his own side of the *way*; then he crossed the *road* (Leys, *Houseboat Mystery*). See Günther. — *Here and there covered with withered leaves*. *Dry leaves*. *Dry* denotes absence of moisture in present-day English; *dried-up leaves* would be all right. *Old (Ancient) building*; *Ancient* is said of what is historically old. — *Hue-Colour-Tint*. The difference between these synonyms will be clear from the following sentences quoted at second-hand from *Taalstudie*, XI, 344: It was still day-light, but rose shaded lamps

were burning there, and shed a mellow *hue* over all the brilliant *colours* (Quida, *Othmar*, I 188). Observe the wig, of a dark *hue*, but indescribable *colour*, for if it be naturally brown, it has acquired a black *tint* by long service (*Sketches by Boz*). The points of difference may be summed up in the words of Smith: *Hue* is strictly speaking a compound of one or more *colours*; *colours* are properly the seven prismatic colours deduced from light by the prism; *tint* is a colour or hue faintly exhibited. The cliffs upon the farther side had lost their ruddy *tint*, being chocolate-brown in *colour* (Conan Doyle, *Lost World*, ch. IX.)

4. *No other sound but (except) . . .* Our New York policemen, who appear fit for no other function in life, *but* to expectorate (*Strand Magazine*, 1903, p. 196.). — *Disturbed the profound stillness (silence)*. Not a sound in all the stillness (Wells, *First Men in the Moon*, Ch. XIX.). — *Centuries old oaks sounds awkward*; *majestic* or *venerable* oaks renders the same idea. — *Foliage-rouf*. Great care must be taken when translating Dutch compounds. More often than not English uses a group of words. In American English composition is more frequent than in British English e.g. *view-point* = *point of view*. See Kruisinga, *Grammar and Idiom* § 337. — *No trace of dwellings called the great world to the mind of the soul that . . . The mind of the soul is a rather odd jumble of ideas! Decrepit (decayed) walls*. Note the misspelling *delapidated*.

5. *Wanton idleness*. The word *wanton* is not suitable, it contains the notion of licentiousness, playfulness. *Luxurious ease*. — *Favoured by princes or noblemen*.

6. *Situated in an out of the way part of Gelderland the nunnery was not known outside the immediate surroundings not even by name*. The second *not* must be omitted (double negative). *Was even not known by name*. Place *even* after *not*. — *The rattle (rattling) of wheels*. The sharp rattle of the whirling phaeton (*N. E. D.*). We were all seated in a comfortable landau and were rattling through the quaint, old town (Conan Doyle, *Adventure of Silver Blaze*). — *Vicinity* — *Neighbourhood*. The former word does not express so close a connection as *neighbourhood*. A *neighbourhood* is a more immediate *vicinity*. The streets immediately adjoining a square are in the *neighbourhood* of that square. Where houses are not built together in masses, there can be no *neighbourhood*. In the country gentlemen's seats are often in the *vicinity* of a town or village (Graham). At the end of January 1890 Amelia Jeffs, aged 15, was missed from her home. As two other girls were also missed from the same *vicinity* a thorough search was made and the empty houses of the *neighbourhood* were inspected. (*Harmsworth Magazine*, 1898, p. 520). — *Was such a rarity*. — *It drew all the inmates to the gate*.

7. *On the outer yard (outer court, courtyard)*. The correct preposition is *in*. *Fore court*. Waverley repaired to the fore court as it was called. (W. Scott, *Waverley* XV.) The source of light was in the forecourt (Stanley Weyman, *House of the Wolf*, Ch. VI). The word is also applied to an enclosed space before a building or house: The forecourts of houses at certain parts of the route are to be taken to widen the road for the tram (*London Opinion*, Oct. 20, 1906). — *Luxurious grass* is impossible: *luxurious ease*, *idleness*, a *luxurious residence*, *table*. *Luxuriant* = of exuberant growth: A rank and *luxuriant vegetation*. See Günther.

8. *Outside world* is good English. Let it further be imagined that there is no subsequent communication with the *outside world*, and that nobody on the island can read or write (H. Bradley, *The Making of English*, Ch. II).

Outerworld: She had become soured by retirement from the *outerworld* (Chas. Geard, *Portable Lodgings*). *Pleasure-ground(s)*. The more recent quotations in *N. E. D.* give the singular form. — *Undisturbed, unhindered*.

9. *For years no new members had come forward*. Very often the word *past* is added after *years, months, weeks*. *Displayed (Showed) little zeal in*. — *Upkeep-Maintenance*: A bequest of a member who died sixty years ago has provided for the *upkeep* of the little place of worship. (Frankfort Moore, *The Ulsterman*, ch. II.). The *maintenance* of roofs and chimneys (W. Besant, *All Sorts and Conditions of Men*). The maintenance of bridges and roads (Harmsworth *Popular Educator*, p. 238.)

10. *The abbey had been founded centuries ago*. The *Pluperfect* is right here. Cp. His watch had stopped three hours ago (*Harmsworth Magazine*, Aug. 1900, p. 22). The gross tragedy that had been enacted there he had heard from the woodcutter yesterday (Geo. Moore, *The Lake*). They respected him because he had an immense fortune. This fortune had not been gained for himself by Pierpont. He was no hustling captain of industry, and he knew very little of Wallstreet. His father had bequeathed to him millions, and he had never worked hard for a living. For a few years he had been in the diplomatic service, and had lived in Paris, London, Rome, and Madrid. Then he had retired and had travelled widely (Hichens, *Snike Bite*, ch. I). The functions of the English and the Dutch *pluperfect* seem to correspond pretty closely except for such cases where the present imperfect is used in Dutch e.g. When he returned his father had been dead two years. — *In a repentant mood*. — *Her severe seclusion*. Her with reference to inanimate objects is unusual in Standard English, apart from cases of personification. My pipe give her back to me ... sorr. (Rudyard Kipling, *Soldiers Three*.)

11. *Unlimited freedom*. — *Where princes paid their visits*. — *To lay an intrigue*. This use of *to lay* in the sense of 'contrive', 'plan', is marked obsolete in *N. E. D.* — *This convent, that knew nothing of life*. That introducing a non-restrictive clause is not in accordance with grammatical rule, but instances occur. See Günther's *Manual* and Kruisinga, *Accidence and Syntax*, § 518. A couple of foxterriers were sniffing the ground round about them, and one of them, that was rather pampered by Aunt Betty, skipped about over the damp earth (Albanesi, *Love and Louisa*, Ch. VIII). It is a mistake to suppose that a relative clause is necessarily restrictive or continuative. If by continuative clause we mean a clause that is coordinating in function, there are many relative clauses that are neither continuative nor restrictive. These clauses can take *that* as well as *who, which*. And the clause quoted above, as well as the one in our text, belongs to this third class. Its function is often that of an adverb clause of reason or cause.

12. *Central building*. — *The two wings*. When Dutch *beide* is accented it is translated by *both*, when the accent falls on the following noun the English equivalent is *the two*. — *Aisles* is impossible in this context (*z ij-beuken* in a church). In an extended sense the space between pews, seats or lines of trees: Soon the bus fills up and a long line of strap-hanging ladies spreads down the *aisle* (Pearson's *Magazine*, 1915, p. 92). He came up the centre-aisle (of a schoolroom) (*Idem*, 1901, p. 301.)

13. *Obtrusive tendrils*. — *The spider, that ...* See above under 11. *A very fugitive existence*.

Good translations were received from Miss T. B., Kollum; Mr. B. B., Leeuwarden; B. M. C., Tilburg; Miss A. H., Flushing; Mr. P. A. J., Bolsward; Mr. P. H. v. O., Rotterdam; Miss A. E. S., Enschedé; Mr. H. S.,

Leeuwarden; Miss H. W. S., Rotterdam; Mr. K. de V., Dokkum; Mr. J. H. V., Rotterdam; Miss R. W., Poeldijk; Mr. B. de W., Moordrecht.

1. Van Dijck begaf zich terstond aan het werk, en nam uit den koffer eenige wapens, die hij te zamen in een doek knoopte. 2. Weder geheel en al tot zijn gewone kalmte teruggekeerd, richtten zich zijne gedachten met innige zelfvoldoening op de zoo nabij zijnde vervulling van zijn doel. 3. Zijne overtuiging, dat hij eene daad ging volbrengen, die de vrijheid zou redden en het ware geloof zou doen zegevieren, had geen oogenblik gewankeld. 4. Toen hij dus in de eenzaamheid de laatste voorbereidselen maakte en bedaard de pistolen laadde, dacht hij met een soort van dankbaar gevoel aan den dag van morgen. 5. Hoewel hij zich het gewicht van het oogenblik niet ontveinsde, kwam er geen de minste weifeling in zijn binnenste op, toen hij, langzamerhand in diep nadenken verzonken, zich in zijn verbeelding op den weg naar Rijswijk verplaatste, en het pistoolschot hoorde knallen, waarmede hij den Stadhouder in het hart zou treffen. 6. Met een soort van wreedaardig welgevallen herdacht hij alles, wat hij in de laatste jaren geleden had, alsof het hem goed deed, die smartelijke wonden weder met eigen handen open te rijten. 7. Zoo zat hij eenigen tijd in diep gepeins verloren, toen hij onverwachts door een ongewoon gerucht van vele voetstappen op straat daaruit opgewekt werd, en terstond daarop de voordeur hoorde openen en eenige personen hoorde binnentreden. 8. Onbewegelijk en met ingehouden adem luisterde hij scherp naar hetgeen beneden voorviel. 9. Plotseling overtoog eene doodelijke bleekheid zijn gelaat; met beide handen greep hij krampachtig de tafel vast, en als vreesde hij door het minste geritsel zijne tegenwoordigheid te verraden, of wel iets te verliezen van hetgeen hij zou kunnen hooren, boog hij zich voorover, en vestigde zijne strakke blikken op de deur. 10. Hij had duidelijk eene stem gehoord, die op strengen toon naar den kastelein had gevraagd, en meende terstond daarop te verstaan, dat diezelfde stem sprak van een koffer, die den vorigen dag daar in huis was gebracht. 11. Zijne vreeselijke vermoedens werden tot zekerheid, toen hij duidelijk de woorden vernam: „Waar is die koffer, die ik van u opvorder in naam van de Regeering?”

12. Er was geen twijfel meer! Zonder te weten wat hij deed, vloog Van Dijck overeind en naar het venster toe. 13. Daar zag hij op straat twee gerechtsdjenaars, omringd door een hoop volk, dat nieuwsgierige blikken op het huis wierp. 14. Hij zag, dat hij verloren was; als een bliksemstraal vloog hem die gedachte door het hoofd, en maakte hem voor een oogenblik wezenloos. 15. Geheel werktuigelijk rukte hij het deksel van den koffer open, om er de nog overige pistolen uit te nemen, en wierp er eenige op en onder het bed, zonder te begrijpen, dat het slechts tijdverlies was. 16. Spoedig-echter kwam hij tot bezinning en herkreeg hij zijne zielskracht en tegenwoordigheid van geest. 17. Op eens zag hij het nuttelooze van zijne handeling in, wikkeld zich in zijn mantel, drukte den hoed diep in de oogen, greep een dolk van de tafel, en trad de deur uit, vast besloten, zijn leven zoo duur mogelijk te verkoopen, wanneer hij zich door koel bloedigheid niet meer kon redden.

Translations should be sent to P. J. H. O. Schut, 60 Maerlant, Brielle, before July 1st. They will be returned with corrections if accompanied by a stamped addressed envelope.

Reviews.

The Characters of the English Verb and the Expanded Form.
By H. POUTSMA. Noordhoff, Groningen, 1921. f 3.25.

The title of this book cannot be said to express its contents with reasonable clearness. Indeed, few people will understand what the subjects announced by it can be. By 'characters' the author means what is more generally called *aspect*, and still more frequently *aktionsart*, because so many of the treatises on the subject are German. But *aspect* is the only term used in French, and the one that seems to be or likely to become the international term. Mr. Poutsma objects to 'tense-aspect' a term used by Sweet, because it may lead to a confusion of aspect and tense, a confusion that is probably the cause of the formation of the compound; but that seems hardly a reason for rejecting *aspect*. The term 'expanded form' does not refer, as the reader might suppose, to the passive, or to the use of the auxiliary *to do* in negative sentences, or to the use of the genitive in such cases as *a saying of Plato's*, but to the construction that is known to all students of English as the *progressive*. The reason for rejecting the old-established name, not in favour of another equally well-established, but of an inexpressive coinage¹), is curious and perhaps worth discussing as its reasoning is at the bottom of much ingenuity misspent on inventing new terms, a sport beloved by some grammarians. Poutsma thinks 'progressive' is an unsuitable term because it does not exhaust all the functions of the form. But he acknowledges that progressive is the best name for the most important of the functions of the form. If that is not sufficient recommendation for retaining an old term (or even for introducing a new one) I am afraid we must look forward to a complete overthrow of all (literally all) our terms in grammar. *Pronoun* will prove untenable, for it does not always replace a noun, personal pronoun must go for *it* may refer to things, possessive pronoun is absurd for it may express other functions than possession, demonstratives are unsuitable for they are used anaphorically, interrogative pronouns must be re-baptized for they are used in exclamatory sentences, relative pronouns require a fresh label for they do not relate anything, nor do they show relation or relativity, etc. Really, another Twelve Years' Truce, during which the invention of new terms to replace well-established ones, would be forbidden, would be well-come by all readers of grammatical treatises. The only loss in case of such an arrangement would be on the side of the grammarians who admire their own ingenuity, but they would probably find new fields of glory; they might take up football for instance.

It is time, however, to turn to the book I profess to review. It falls into two parts, the first on aspect in English in general, the second on the only form in English that serves to express aspect: the progressive. The reader of the book will hardly notice the unity of the two parts, for the author treats the progressive without much reference to the discussion of aspects in general of the first part. The book has no preface, but we may take for granted that what we are given here is an instalment of Mr. Poutsma's monumental work on English grammar. It has the well-known merits, and, it must be confessed, the equally wellknown de-merits (chiefly length) of the preceding instalments. The author does not discuss the history of aspect as a term of grammar, but begins by a series of definitions. The definitions

¹) The mint-master is not Mr. Poutsma, but Professor Jespersen.

are not quite clear to me. It does not appear necessary, or useful, to deviate from what is usual and call the ingressive and terminative aspect ingressively-durative and terminatively-durative. As far as I know ingressive and terminative are special cases of the perfective aspects, and I believe I have shown that such is the case at any rate in English when we consider the aspect of the infinitive. And the examples that Poutsma quotes seem to bear out the same conclusion. Besides, in the very beginning of the treatise on p. 7, we find illustrations of usually durative verbs expressing "an ingressive (or momentaneous)" aspect. And in section 13 he explains that the adverb in *sit down*, *lie down*, etc. makes the verbs ingressive; it seems clear that momentaneous (or perfective) is the class under which ingressive falls to be reckoned. The enumeration and definition of the various aspects is followed by a discussion of hundreds of quotations where a verb is used to express a different aspect from what it usually does; they are meant to illustrate what the author calls the variability of the character of English verbs. What they really illustrate is that the English verb generally does not express any aspect at all, and that it is the context that decides what aspect is meant. What the discussion amounts to, therefore, is an examination of the meanings of English verbs with reference to the aspect they express. It follows that it is difficult, in not a few cases, to follow the author in his explanations. For the fact that English has generally no forms to express aspect causes the speakers to have no strong feeling for differences of aspect. In many cases we cannot say that a verb expresses, in itself, any aspect at all, and even in a given context it is often impossible to say what the aspect of the verb is.

Some cases are, indeed, clear enough, and Poutsma gives a good many instructive quotations. But I confess it seems to me that he would have taught us more if he had given us less. One gets the impression that the mass of quotations he has collected overwhelms him. He does not select the best specimens to illustrate general principles or clear distinctions, leaving aside the quotations that are not helpful. On the contrary, his plan seems to be to get every quotation he has written down, fitted into his book in its proper place. And sometimes, one imagines, it has cost him a great deal of thinking to decide where the proper place is. For some quotations, so far from illustrating a statement, make it puzzling. And some have little to do with the subject discussed. In a treatment of the syntax of Modern English it is possible to adopt different methods: one may restrict oneself to standard English, one may include the many varieties including dialects. The latter method, if systematically pursued, is no doubt preferable, but is it possible in the present state of our knowledge? I hardly think that anybody will venture to answer this in the affirmative. Poutsma does not really attempt to discuss Scotch or Irish or American English, nor the English of other dialects. But if in the course of his reading he has met with a note on Irish or Scotch or dialectal English it must be put into his book. Thus (on p. 93) he refers to what Bain called "the 'objectionable' practice in Scotch English of using the expanded form where there seems to be no occasion for it". But "there is no occasion for it" only when one tries to speak standard English. It is the business of the grammarian, however, if he mentions the Scotch usage, to explain it, not to judge it by the standard of another dialect. The student of grammar is more interested in the statement in Grant and Dixon's *Manual of Modern Scotch* (p. 114): "The progressive form of the verb, first person singular, is used colloquially in making deliberate statements, where standard usage employs the simple verb." See l. c. for the quotations. And to say, as Poutsma does (p. 93), that in

vulgar English the progressive is often used when it is "utterly uncalled for" shows the same mistaken attitude of the judge of fashion instead of the doctor. I think, moreover, that the quotations of the 'vulgar' use of *I'm thinking* illustrate the use of educated speakers.

In some of the sections dealing with standard English the author shows that the idea of aspect is helpful in explaining the uses of words. Very instructive are his remarks on *to be dead, to know, to stop, to remember, to forget*. In other cases his analysis is less convincing, but it would be little use if I discussed them here. The reader will doubtless often be inclined to contradict the author. For in these matters it is impossible to expect unanimity.

The second part of the treatise deals with the progressive and seems to be largely based on Aronstein's article in *Anglia*. The result is a very learned and elaborate treatment; yet, I doubt whether it is really an improvement to speak of the relieving function of the progressive to denote what Sweet called its descriptive function. And when illustrating the 'prospective' function of the progressive one would have thought it seemed natural to refer to the fact that the durative present in Slavonic often serves for a future. It is, indeed, difficult in many cases to say whether the 'progressive' or the 'prospective' function is illustrated by a given quotation. Take the very first example serving to illustrate the prospective function: It seems to me the plaudits are giving way to criticism. Poutsma calls the function prospective, and must therefore think of *give way* in its perfective (momentaneous) aspect. But there is no reason why we should do that. If we think of *give way* in its imperfective (durative) meaning we may analyse the form *are giving way* as an ordinary progressive. In some cases the quotations illustrating the prospective function seem to be entirely misplaced. P. quotes: Robert Alison had ordered a bottle of Sassella, and he *was just pouring* it out when Catharina brought in the 'forellen'. It seems to me that no better example of the progressive function can be wished for.

A fourth function that Poutsma distinguishes is the 'characterizing' function, that is easily understood by the following example: He was continually getting into scrapes. Finally, we have the qualitative function, as in: It is not surprising that the public has become perplexed. I must say I do not see that we have a progressive at all. We could say: *very surprising*. Must we really assume a progressive in: The story is amusing enough? and in: Two leaves are missing? or: He is ailing?

The book closes with a discussion of verbs that are not used in the progressive and of analogous constructions in other languages.

We have expressed our disagreements on some questions, other readers will find other points. But all will lay down the book with a feeling of admiration for the rare perseverance of the author to go on with his task: a full grammatical description of Modern English. We hope that he will be enabled to publish the last part of the book completely.

E. KRUISINGA.

Philip Massinger.

Philip Massinger by A. H. CRUICKSHANK, M. A. (Professor of Greek in the University of Durham); A Critical Study: with Portrait and Facsimiles. — Oxford, Blackwell, 1920.— 15/— net.

'We have lately been celebrating the tercentenary of Shakspeare's death. The best way of honouring a great author is to read his writings; but to

appreciate aright the greatness of Shakspeare we should be wise to combine with our study a just estimate of his contemporaries and satellites; and, of the many dramatists, of that century, none seem to me more worthy of affectionate consideration than Philip Massinger. . . . His contemporaries . . . are too often marred by waywardness, unnaturalness, want of proportion, and grossness; it is a relief to resume the study of an author whose work is sober, well-balanced, dignified, and lucid.' Thus Professor Cruickshank on page 142 of his very interesting study, which at the same time comes as a reminder that a critical edition of Massinger's complete works is still a thing devoutly to be wished. I for one have, to my great regret, been unable to go through all the plays which the learned author has thoroughly and capably dealt with, not even forgetting to number the lines, thus accomplishing a vast amount of spadework for any future editor.

And this labour, unlike much philological work, has been bestowed on no unworthy object. We may boggle at Prof. Cruickshank's verdict: '*he is the most Greek of his generation*,' (though it is a Grecian who says it) and insist that Massinger can rather claim kinship with several eighteenth century French dramatists who were supremely unaware of his ever having existed; we may point to the *bourgeois* qualities of his work, and to the *worsted* he habitually uses instead of the silk (often, indeed, the simulation silk) of his contemporaries; — the creator of Sir Giles Overreach is a remarkable author, who, in a literature other than his own, removed from Shakespeare's all-dwarfing presence, would loom far greater than he does now. And though I for one think that Prof. C. in extolling 'the marble splendour' of Massinger's verse has been carried away by the enthusiasm he naturally felt for the talented man whose work he had so long and so diligently studied, I must agree with him where he says: 'The passionate, the abnormal, the lurid, the farcical elements, in which his contemporaries revel are not, indeed, entirely absent, but they are less conspicuous; the luxuriance of the thicket does not hinder the wayfarer from following the path.' And I had already agreed before, when Prof. C. exclaimed (on page 97): 'I am tired of those writers who grudgingly attribute to Massinger the leavings of other playwrights, making him the whipping-boy of his age, and who proceed to qualify their theories by doubts as to his ability to attain to the excellences which they perforce discover in them.' I can understand a man becoming impatient with poets like Swinburne and Rupert Brooke for gushing over the plays of Ford, of Webster, of Tourneur, while dismissing Massinger with a shrug, Massinger, whose plays held the stage much longer than Webster's.¹⁾

The book may be heartily recommended to our students, the more so as it still leaves some questions for another to settle. There is e.g. the authorship of "The Virgin Martyr." Now in my opinion this drama owes more than a little to *El Mágico Prodigioso* by Calderon de la Barca. Were any translations of this play available, in English or in French? Are there any indications that Massinger or Dekker knew Spanish? Have Calderon's scenes been translated, or imitated, or perhaps improved upon? I had hoped to tackle the question myself, but sundry adverse circumstances, chiefly lack of leisure, have frustrated my intentions. Meanwhile the Editors of E. S.

¹⁾ On page 113 the author states that Webster compared with Shakespeare, 'reminds us somewhat of the contrast between Mantegna and Raphael'. The comparison may be right in its proportions, but I fail to understand how Shakespeare's literary methods can present any affinity with the work of a painter of the Italian school.

kept clamouring for a review, and having pledged my word to them as well as owing a debt of gratitude to Professor Cruickshank for his able book, I offer my review of it for what it may be worth.

WILLEM VAN DOORN.

Spanien und das elisabethanische Drama, von DR. RUDOLF GROSSMANN. — Hamburg, Friederichsen. 1920.— 18 Mrk.

An imposing *Literaturverzeichnis* — comprising close on 10 quarto pages! — and no Index, which is rather awkward, and which is astonishing, too, seeing how well the enormous mass of material has been dealt with. The style is clear, sometimes forcible, with an occasional touch of dry humour. I did find one bad sentence, which from pure malice I will quote: "Was die Engländer an spanischer Literatur kennen lernten, waren nur die letzten breiten Ausstrahlungen des fremden Sprachgeistes, die durch den Übergang in die Übersetzersprache bereits manche Brechungen erfahren hatten, nicht das Ergebnis persönlicher Bekanntschaft mit der Erde, auf der sie bodenständig waren." But this metaphorical enormity is a solitary case ... *steht vereinzelt da.*¹⁾

Dr. Grossmann distinguishes four groups of Spanish influences: political, literary, cultural, and linguistical. The section dealing with the first of these is the smallest. "[Es] ergibt sich, dass alle politischen Persönlichkeiten spanischer Herkunft und alle Spanien berührenden Fragen des politischen Lebens von vornherein einer parteiischen Betrachtungsweise sicher sind (ausser bei Shakespeare ...) Ein böswilliges Vorurteil ist anstelle der Objektivität getreten, die man doch den Italienern oder selbst den Franzosen, dem Erbfeind von gestern, häufig zubilligt ... Nicht Mangel an Lokalfarbe und Geschichtskennntnis ist hieran schuld, sondern nationale Erbitterung."

But the Spaniard might be hated and misrepresented, his literature was welcomed, in many cases even enthusiastically welcomed. Dr. G. discusses seven distinct species of Spanish literature which were all known to the Elizabethans and imitated by them, even by Shakespeare. His *Armado* comes in for more than a passing mention; and in this connection I quote from Prof. Abel Lefranc's book *Sous le Masque de William Shakespeare* Vol II. page 37. "Ce type, à la fois d'une si concrète originalité et d'une touche nationale si juste, n'a pu être inventé de toutes pièces. Je ne crois pas qu'il ait été entrevu à Londres ni dans quelque ville anglaise par un valet d'acteurs en tournée. Une telle figure a dû être rencontrée, sinon dans le pays qui l'a vu se former, du moins dans un cadre approprié, tout voisin par le sol et par les mœurs de sa patrie d'origine ..." A prototype, Antonio Pérez, has been suggested by M. Hume ("Some Spanish Influences in Elizabethan Literature," Second Series, 1909), but Dr. G. is unconvinced.

On the whole Elizabethans appear to have been far more familiar with the geography of Italy, than with that of Spain. But with the organisation of the Spanish army, and with Spanish tactics and strategy they were very well acquainted indeed, and many *military manuals* were translated into English from Spanish originals published in Brussels. I was quite glad to

¹⁾ Likewise a statement to the effect that Spain had conquered *Flanders*. (page 14). Did she ever?

find a complete list of the different ranks, as on seeing the word *abanderado* a host of recollections crowded upon me: had I not met with that word, long, long ago, in that fine book which told me of Pedrillo the trumpeter and El Emisario, in Oltmans's *Loevestein Castle*?

And last not least — not to mention trifles like tooth-picks and Toledan swords — did not Albion take to Iberia's dances! Not yet the Fandango, which originated in the eighteenth century, but the Pavana, the Gran Canaria, the Sarabanda, the Chacona . . . The very words are trumpet-calls of romance. There is something fascinating about most Spanish words, and Elizabethan practice bears me out in this. Those worthies murdered Spanish with the complacency of a half-educated Hollander using 'English' sporting terms . . .

Altogether a good piece of work.

W. v. D.

The Chapbook, A Monthly Miscellany. Published by the Poetry Bookshop. Numbers 15—21; 1/6 each.

Number 15 — Old Broadside Ballads Reproduced from Original Examples in Facsimile, with An Introductory Note by C. Lovat Fraser — is intensely interesting, — to historians because the Broadside 'has provided a running commentary on English history for the last three or four hundred years', to printers because the successive sheets are as many object-lessons in the deterioration of their craft, to poets because here they should find plenty of hints how art may be made to appeal to the 'much maligned Man in the Street'. The Editor also points to the sentimental appeal of the sheets, and he is right. I for one have been wondering which of them it was that Michael Henchard read on the fateful day when he committed the thing he was to be sorry for ever afterwards.

Sixteen new poems by nine contemporary poets (seven of them unknown to me) have found their way into number 16. I shall watch the development of Camilla Doyle with interest, as she appears to possess all the materials necessary for a lyricist. Let me quote

The Aeroplane.

This afternoon, as it grew late,
 You hid in clouds the hue of slate
 Far-descending treacherously,
 As though to lend you secrecy,
 And circled so persistently
 There was no escape for me —
 Where'er I turned you still came round,
 Teeth that grit and claws that ground,
 Each deepest-hidden lane you wound
 Above, each smallest mound you bound
 With belts of brutalizing sound,
 And droned and groaned, pounded, and drowned
 Birdsong and wind, a pitiless hound —
 With this oppression here I found
 The air grow heavier than the ground.

As most of the other poems, too, are good, and none are negligible, the slim volume should be ideal company for a rainy afternoon. The same thing may be said of no. 17, containing an interesting and sound article on the French 'Dada movement', by F. S. Flint. Then comes no. 18, with Three

New Songs, the words of which I like. They are by John Masfield, Walter de la Mare and the late Francis Ledwidge. The settings are by Malcolm Davidson, Scott Goddard, and Ivor Gurney.

Number 19 brings some more poems, not this time by novices or prentice hands, and a personal word, in prose, by Robert Bridges, doing as much honour to the distinguished author's head as to his heart... 'I can see that as I was misled by the English press, so the Germans probably were by their own; and that they have the same excuse for some of their ill-feeling as I have for mine.' Maxwell Anderson joins in the eternal tussle which knows only two sides: Shall a poet aspire for what is not, bruising his head and breaking his wings in the attempt, or resignedly, nay cheerfully, accept things as they are?

'What ignorance can rob us of keen dawns
Or the straight lines of cloud across the hills?
Who can take April from us while we live,
Or the beauty of human faces, human ways?
Shall we go mad because we are not gods?'

No. 20, bearing the title *Puppets and Poets*, contains a plea, by Mr. E. Gordon Craig, for Marionette Theatres. Perhaps we shall soon hear of an Antwerp *poesjenelle-kelder* being started in London. And no. 21 gives A Modern Morality Play by Ford Madox Hueffer, called 'A House'. On page 3 the very effective drawing of a most undignified goat is symbolical of the author's attitude towards the British Public, an attitude closely resembling Multatuli's towards the Dutch, whom he called names, and who continued to read him.

W. v. D.

Die Beowulf Handschrift. Von MAX FÖRSTER. Leipzig, Teubner, 1919 (= Berichte über die Verhandlungen der Sächsischen Akademie der Wissenschaften in Leipzig, Philol.-histor. Kl. 71. Bd., 4. Heft).

This paper, read by Prof. Förster before the Saxon Academy in 1919, sums up the results of a thorough examination of the famous Codex Cotton. Vitellius A. XV., which, along with Old English texts of minor importance, contains the epic of *Beowulf*, what is left of the poem of *Judith*, and King Alfred's *Blooms*. We find here all that heart can desire about its foliation, its signatures and gatherings, its fortunes and its contents. The two distinct parts of which the codex consists were bound into one volume early in the 17th century. The first MS. in the volume was written by two scribes, as Prof. Förster thinks in the first half of the 12th century, the second likewise by two scribes, about the year 1000. From the fact that, in the second MS., besides *Beowulf* and *Judith*, the so-called *Letter of Alexander to Aristotle* and the *Wonders of the East* are found, it follows that the composition of these two texts must be dated no later than the middle of the 10th century. Prof. Förster points out the importance of this conclusion, which he considers the chief result of his labours.

But the paper contains a good deal more. It is full of unexpected side-lights on various subjects, historical, palaeographic, and linguistic. As to the last, the author is a great believer in Prof. Sievers' 'phono-analytical' investigations and expects them, for example, to make clear why the second scribe of *Beowulf* (D) uses *io* much oftener than the first (C), and why

through the whole of the poem *waldend* is more common than *wealdend* (in C 4 : 1, in D 5 : 2). The second instance seems hardly felicitous, as Alfred's *Pastoral Care* has *waldend* only (4 times in both Hatt. and Cott.), while in *Beowulf* we also find *anwalda* once (C), *alwalda* 3 times (C) besides *alwealda* once (C), as against (*ȝe*)-*wealdan* vb. 9 t. (C 4, D 5), *ȝeweald* sb. 11 t. (C 10, D 1), *onweald* 1 t. (C). In *Past. Care* the figures concerning these three are: (*ȝe*)-*wealdan* 1 t. in H. C., 2 t. in H., besides (*ȝe*)-*waldan* 1 t. in H. C., 2 t. in C., *ȝeweald(es)* 11 t. in H. C., 3 t. in H., 2 t. in C., besides *ȝewald(es)* 2 t. in H., 1 t. in C., *an-*, *onwald* 45 t. in H., 49 t. in C., besides *an-*, *onweald* 6 t. in H. I fail to see how 'phono-analytical' research will ever explain this state of things, even if it should prove such forms as *waldend* to be „auch für das Südenglische mögliche Doppelformen" (p. 33). And does Prof. Förster really consider it likely that "Sprachmelodie" is at the bottom of the curious fact that the first part of *Beowulf* contains 11 cases of *io* as against 786 of *eo* (1 : 74) and the second, which is a little over half its bulk, 117 cases of *io* and 482 of *eo* (1 : 4)?

As to the place where the MSS. were written Prof. Förster suggests that the later MS. was written in the monastery of Southwick (Hants), to which it belonged about 1300, while the earlier one may also have been composed in the South of England.

In the detailed description of the two poems of the second MS. their division into fits is mentioned and discussed. The author's explanation of this is simpler and more attractive than the sagacious, but more specious than plausible one given by Henry Bradley in vol. VII of the *Proceedings of the British Academy* (1915), in an article which, no doubt owing to the war, had not yet come to Prof. Förster's knowledge when his own paper was printed. On the other hand, the two scholars come to the same conclusion as to the extent of the missing part of *Judith*.

For the valuable information provided on many other points I must refer to the book itself, which will prove a reliable guide and a stimulus to further research.

Groningen.

J. H. KERN.

The Story of Our Mutual Friend, transcribed into Phonetic Notation, from the Work of Charles Dickens, by C. M. RICE, M. A. A. R. C. M. Part I. Cambridge, W. Heffer & Sons Ltd. 1920. Price 5/.

According to the Author's (= transcriber's) Preface "this work is an attempt to put the story of *Our Mutual Friend* into the form of Standard English that has been proved most useful for foreign students anxious to improve their pronunciation." As Mr. Rice acknowledges help received from Mr. Daniel Jones, the form of Standard English represented would be approximately that "usually heard in everyday speech in the families of Southern English persons whose men-folk have been educated at the great public boarding-schools", for, once more to quote the preface to the *Pronouncing Dictionary*, "the pronunciation here recorded will probably commend itself to those foreigners whose object is to be able to converse on terms of social equality with the persons referred to."

In spite of the slight tinge of snobbism implied, we all wish to speak like those admirable young men and their only less fortunate women-folk,

even though we may disclaim all pretension to social equality with them. Of course Mr. Jones does not mean anything disagreeable, but must have been struck with the fact that foreign speakers, especially Dutch and Scandinavian, with a fluent command of the idiom and some phonetic training, sometimes do not know how to strike the mean between priggish and vulgar types of speech. It is the most ludicrous thing to hear a gentlemanly-looking foreigner complacently interspersing a bookish diction and a painfully correct enunciation with occasional vulgarisms and cockney vowels carefully culled at the music-halls, and prized by the possessor as proofs of his intimate familiarity with the language. It is certainly better for both our prestige and intelligibility, that we should speak in a somewhat dignified style throughout, rather than tickle the natives with a mixed dialect such as does not belong to any class of speakers to the manner born. An Englishman will at once tell the foreigner even before he opens his mouth. We are only born once, and can only speak one language properly; we shall be less ridiculous if we speak the foreign tongues a little pedantically than if we attempt to be colloquial. Nevertheless we are of course grateful to competent English phoneticians who offer us their indispensable assistance towards acquiring some natural, but standardized and self-consistent form of English speech; and it is almost an axiom that Mr. Rice, a Cambridge M. A. and an Associate of the College of Musicians is such a thoroughly reliable guide. However, a reviewer of this same book in *Notes and Queries* (Jan. 8th. 1921) "confesses himself inclined to think such books as these undesirable"; his chief objection being that the unaccented vowels "are generally noted at their weakest, the slight nuance of their true quality usually heard in *cultivated* speech is ignored," and "it is only in a *very poor and slovenly speech*" that they would be made so dull. The reviewer is probably not a professed phonetician, and therefore rather scared of what used to be called "phonetic decay". Nor would I undertake to say that his fears are entirely unfounded. Time was when English pronunciation was caricatured not only by foreign phonetists, but by native faddists as well. We had the theory of unaccented vowels dinned into our ears with such insistence, that Dr. Sweet had to caution us against pronunciations like [nə'wi:dʒn 'næps'k] for Norwegian knapsack, which we had adopted to show how thoroughly we had mastered the principle and emancipated ourselves from the spelling. It is far easier to raise such a ghost than to lay it.

I don't mean to say that we run any such risks in perusing Mr. Rice's transcripts. I would characterize them as sane, normal. At the same time I can't help thinking that short, varied specimens in a narrow notation for intense scrutiny are more useful than a necessarily broad transcript of a whole book for cursory reading. We can't reprint English literature in Phonetic notation for the use of foreigners. What is mostly wrong with us is the fundamental "lautlage" and that is to be improved by oral tuition and *concentrated* study, not by *wide* phonetic reading.

I shall not enter into details because I fear the compositor would play pranks with the unfamiliar phonetic symbols. Mr. Rice's transcript does not always agree with the most usual pronunciations in Jones's Dictionary (mourn, discourses with an u-sound). Mrs. Wilfer, who is "always pedantic," nevertheless says: it might have bin better. Weak *e* seems to me rather too frequently transcribed by *i*. Would Mrs. W. pronounce: prominade, r/spectability? What about the same lady saying (p. 11): "Lei jə hed əpən jə pillou"? So many absolutely neutral vowels in a solemn apostrophe by the same female pedant?

The only undoubted misprint that struck me is 'sikrisi for si:krisi (p. 89).
Do I recommend the book? I recommend it as much as I would any phonetic text that is done by a responsible teacher. It certainly stimulates attention to pronunciation.

Amsterdam, Febr. 1921.

J. L. CARDOZO.

Brief Mentions. ¹

Historische Grammatik der englischen Sprache, von DR. KARL LUICK; dritte, vierte und fünfte Lieferung 1920—1, 6 M. each. Leipzig. Chr. Herm. Tauchnitz.

The first two instalments of this long expected work were eagerly welcomed by students of the history of English in 1914. They completed the history of vowels in Old English. When war broke out it was feared by many that the work would never be finished, especially when no further parts appeared. Toward the end of 1920, however, subscribers received a third instalment, much smaller indeed than the two first (64 pages, whereas the first two occupied 320 pages together), but soon followed by the fourth and fifth. The new instalments complete the history of stressed vowels in Middle English, and begin the treatment of the unstressed vowels, so that we may look forward to Luick's treatment of the history of sounds in the modern period, which will probably show that the incredible amount of labour spent upon this period since the days of Ellis and Sweet has not been fruitless. We shall look forward with eager interest to further instalments now that there is reason to hope that this monument of German scholarship will not remain a torso. — K.

Bibliography of English Language and Literature, 1920. Compiled by Members of the *Modern Humanities Research Association*. Cambridge, 1921.

The M. H. R. A., whose aims and activities were announced in *Engl. Stud.*, Dec. 1920, has just published its first considerable work, apart from the quarterly Bulletin. The countries represented in this Bibliography are as follows: Australia, British Isles, Canada, Czecho-Slovakia, Denmark, France, Germany, Holland, India, Italy, Portugal, Rumania, Serbia, Spain, Sweden, Switzerland and the United States of America. To say that it bears the unmistakable traces of first work is to detract nothing from its merits. As suggestions are invited by the Secretary (E. Allison Peers, The University, Liverpool) I submit that it would be desirable to give linguistic publications in the chronological order of the periods of the language they deal with, as is done with literary books and articles. Also that "General and Historical Grammars" should be kept apart, nor a "3 years' course of study of the English Language for Indian students" come pat above Luick's *Historische Grammatik*. Similarly it would seem advisable to add a list of the periodicals consulted, and a few data about the less-known among them (what is *The Open Court*, and what, an Englishman may ask, is *De Drie Talen*?)

Two works on mediæval topics have got astray under the heading *Old English* (I and II) Prof. Logeman's little paper on *Air Songs* (*Engl. Stud.*, Oct. 1920) was not exactly about 20th century literature! *Sixteenth-Twentieth Century Drama* (excl. *Shakespeare*) also seems a pretty big armful, and there is a good deal of chronological incongruity. Such defects, however, if defects they are, can be easily removed in future instalments.

It should be added that the Bibliography does not include the broader field of *realia*, nor original work in fiction, poetry and drama. — Z.

The Literary Year Book for the year 1921. Edited by MARK MEREDITH. 67 Dale Street, Liverpool. 8/6 net.

A serviceable directory of authors, editors, publishers, booksellers, etc. in Great Britain and Colonies and the United States, primarily designed to meet the needs of aspiring or 'established' journalists, short-story writers and novelists who want to know where

¹) Books here mentioned are not again included in the *Bibliography*.

best to 'place' their MSS., and how to turn their work to the best pecuniary advantage. In the accepted meaning of the word, 'Literary Year Book' is a 'misnomer, style and contents of the short articles included being mostly below par. The information given is not always complete nor up to date; thus there are gaps in the list of publishers, Cobden-Sanderson, e.g. Among literary societies mention is made of an Anglo-Italian and an Anglo-Russian Society, but the Anglo-Batavian is ignored. The English Association moved into its new offices (2 Bloomsbury Square) long ago. The Modern Humanities Research Association, founded in 1918, is omitted; so is the British Archaeological Society. *Modern Language Teaching* became *Modern Languages* as long ago as 1919, nor is the *Modern Language Review* very aptly classified as 'Educational'.

Outside England the book may prove serviceable to the secretary of a Lecture Association, or to the editor who wants the full address of the publisher of a new work, and has neither time nor patience to hunt it down in the advertisements columns of The Times Literary Supplement: perhaps also to others. — Z.

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The Chapbook. No. 23. May 1921. *Nineteen Poems* by Contemporary Poets. Also *Pathology des Dommagistes*. Poetry Bookshop. 1/6 net. [A review will appear.]

An Anthology of Modern Verse. Chosen by A. M. With an Introduction by ROBERT LYND. Methuen. 6s.

Selections from Modern Poets. Made by J. C. SQUIRE. Martin Secker. 6s.

Fear. By PATRICK MACGILL. Jenkins. 8/6 net.

English Prose. Chosen and arranged by W. PEACOCK. In 5 vols. Vol. I. — Wycliffe to Clarendon. Vol. II. — Milton to Gray. World's Classics. Milford. 2/6 net each. [A review will appear.]

Mary Stuart. A play by JOHN DRINKWATER. 7½ × 5, 60 pp. Sidgwick and Jackson. 3/6 n.

The Chapbook. No. 21. March 1921. *A House* (Modern Morality Play) by FORD MADOX HUEFFER. Poetry Bookshop. 1/6 net. [See Review.]

TAUCHNITZ REPRINTS.

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|---|-------------------|
| 4539. <i>A Bit of Love</i> and other Plays. By JOHN GALSWORTHY. | } Sewed M. 7.50 |
| 4540. <i>The Triumphs of Sara</i> . By W. E. NORRIS. | |
| 4541/42. <i>Muslin</i> . By GEORGE MOORE. | |
| 4543. <i>The Chaperon</i> . By B. M. CROKER. | |
| 4544. <i>Mas' Aniello</i> . By MARIE HAY. | |
| 4545. <i>The Sentimental Traveller</i> . By VERNON LEE. | } Boards M. 12.50 |
| 4546. <i>All Roads Lead to Calvary</i> . By JEROME K. JEROME. | |
| 4547. <i>The Pagoda Tree</i> . By B. M. CROKER. | |
| | } Cloth M. 15.— |

HISTORY OF LITERATURE, CRITICISM.

From Ritual to Romance. By JESSIE L. WESTON. Cambridge University Press. 12/6. n. [A review will appear.]

Shakespeare from Betton to Irving. By GEORGE C. D. ODELL. In two volumes. 9¼ × 6½. Vol. I. xiv + 456 pp. Vol. II. viii + 498 pp. Constable. 77 s. 6 d. net.

An extensive history of Shakespeare on the London stage for approximately two centuries and a half, beginning with the opening of the theatres after the Restoration in 1660; by the Professor of English in Columbia University. [T.]

John Dryden and a British Academy. By PROF. O. F. EMERSON. Proceedings of the British Academy, vol. X. Milford. 1/6 net. [A review will appear.]

The Tale of Terror: A Study in the Gothic Romance. By EDITH BIRKHEAD. Constable. 15/— n.

A History of English-Canadian Literature to the Confederation. Its relation to the literature of Great Britain and the United States. By RAY PALMER BAKER. 8½ × 5½, xi + 200 pp. Cambridge, Mass: Harvard University Press. London: Milford. 10 s. 6 d. net.

This volume, by an American scholar, claims to be the first independent study of the English literature written within the boundaries of the Dominion of Canada. The social and political aspects of the period treated are sketched in as background, making the work in a sense an account of English civilization in Canada. Bibliography. [T.]

Goethe en Angleterre. Etude de Littérature Comparée. Par JEAN-MARIE CARRÉ. Paris, Plon - Nourrit, 1920. 15 francs.

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De Drie Talen. April & May 1921. H. Poutsma, The Subjunctive and Conditional in Adverbial Clauses.

Neuere Sprachen. XXVIII, 7, 8. Oct.-Nov. 1920. Includes: R. Schiedermaier, Neusprachlicher Unterricht und nationale Erziehung. — A. Nehring, Sprachgeist und Volksgeist. — Notes and Reviews.

Id. XXVIII, 9, 10. Dec.-March 1921. Includes: E. Wechssler, Der Neuphilologe und die neueste Literatur. — W. Schirmer, Strömungen in der neuesten Literatur. — Notes and Reviews.

Zs. f. franz. und engl. Unterricht. XX, 1. (1921). Includes: Engel, Taines Urteil über Tennyson. — Arns, Über die Kunst des Übersetzens englischer Verse. — Notes on the psychological explanation of grammatical phenomena in English by Barth and Knoch, with reference to Deutschbein's *System der ne. Syntax*. — [Both the *Neuere Sprachen* and the last mentioned periodical deal with the reorganization of modern studies as planned at the annual meeting of the Philologenverband in Halle (Oct. 1920). The most interesting for us is the first of the theses proposed by Professor Max Förster (and adopted like the others with great majorities): „Die Erfahrungen während des Weltkrieges haben gezeigt, dass die deutsche Neuphilologie mehr als bisher zur kulturhistorischen Einstellung überzugehen und insonderheit auch die Geschichte sowie die geistigen, wirtschaftlichen und politischen Bestrebungen der Fremdvölker zu beachten hat. Dabei sind die Kulturverhältnisse des 19. und 20. Jahrhunderts stark zu betonen, aber nicht als schlechthin gegebene, sondern als Produkte einer historischen Evolution zu erfassen.“]

Anglia. Band 45 (N. F. 33), II (1921). E. A. Kock, Interpretations and Emendations of Early English Texts (*Beowulf* and other O.E. poems). — K. Luick, Beiträge zur englischen Grammatik VI (on the problem of *ü* in Early. MnE. with notes on *you, youth, briar, ouzel, Early MnE. chuse*). — O. B. Schlutter, Weitere Beiträge zur ae. Wortforschung.

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Id. XXXVI, 4. April 1921. Includes: A. R. Hohlfeld, The Poems in Carlyle's Translation of *Wilhelm Meister*. — O. F. Emerson, Two Notes on *Sir Gawain and the Green Knight*. — L. J. Davidson, Forerunners of Goldsmith's *The Citizen of the World*.

Id. XXXVI, 5. May 1921. Includes: W. C. Curry, Two Notes on Chaucer. — Edith J. Morley, Joseph Warton's Criticism of Pope. — J. C. Jordan, Davenport's *The City Nightcap* and Greene's *Philomela*.

Critical Contributions to English Syntax.

IX.

Adjective Clauses.

The relations of adjective clauses to their headword are various, like the relations of attributive adjuncts to their headword. One distinction applies to both adjective clauses and attributive adjuncts, although it is of grammatical importance only in the case of the clauses: they may be *restrictive* or *continuative*. A clause (or adjunct) is said to be restrictive when it serves to express a quality distinguishing the headword from others. The continuative clause (or adjunct) gives information about the headword which is not subordinate to the rest of the sentence but of equal weight. The result is that a continuative clause is equivalent in function to a coordinate clause.

The coordinate character of continuative clauses is very clear from the construction of the following sentence.

He (viz. Walter Scott) received valuable suggestions from the remarkable young borderer, John Leyden, to whom, and also, to William Laidlaw, his future steward, and to James Hogg, he was further indebted for several ballad versions. *Camb. Hist. Eng. Lit.* XII, 5.

In form continuative clauses are distinguished from restrictive clauses by the pause preceding them, whereas restrictive clauses follow their antecedent without any break. Hence restrictive clauses are also called *progressive* clauses.

When the relation between the clause and its antecedent is final the auxiliary *shall* is used; sometimes it is rather conditional.

We are much nearer a definite discussion of the peace which shall end this war. President Wilson, *Times W.* 26/1, '17.

He would be a bold man who should declare that its popularity has very materially diminished at the present day. Ward, *Dickens*, ch. 2, p. 20.

It is important to remember that the distinction of restrictive and continuative clauses is not exhaustive: there are adjective clauses which are neither restrictive nor continuative.

I shall ask him if the Council of Trent that he is always appealing to, says anything about the Catholic laity. Benson, *Initiation*.

Take your hated body, that I love, out of my house. Galsworthy, *Man of Property*. Barbara wondered whether she would have the physical strength to continue as a small wheel in this large machine, that so frequently went mad. Pett Ridge, *Nine to Six-Thirty*.

These cases (quoted by Fijn van Draat, *Neophilologus* IV, 49f. as examples of continuative clauses) are evidently not coordinate in meaning, but rather express cause or reason, in the second quotation mixed with concession. They are related to adverb clauses (with the conjunction *as*, and *even though*). Similarly we certainly have no continuative clause in the following:

Mrs. Carnaby was helped out of the trap; then Miss Carnaby was lifted out by Mr. Hodges; then the children were lifted out by the mother; and then the nurse, an awkward, plain girl that nobody helped, tumbled out by herself. Sweet, *Element.* no. 75.

If we bear in mind that there are three kinds of adjective clauses we may keep to the old rule: that in restrictive clauses we especially find *that*, further also *who* and *which*; and that in continuative clauses *that* is not used but only *who* and *which* (also an adverb or conjunction).

X.

Provisional it.

The theory of the provisional *it* when the real subject follows in the form of a verbal noun (infinitive or gerund) or a clause, is well-known. The theory, however, does not account for the form of the construction; it fails, too, to explain some grammatical facts closely connected with it.

In order to understand the nature of the construction (*It is difficult to tell him the plain truth*) it will be useful to consider the structure of the appended clauses. To begin with we may consider the following examples.

It's past ten, I think.

I think just the reverse, you know. Galsworthy, *Freelands*, ch. 12, p. 145.

You won't get there in time, I'm afraid.

Take account of that, it is said, and you will at once see why Shakespeare and his contemporaries wrote a particular kind of verse, a special form of prose. *Edinb. Rev.*, April 1908.

Such sentences differ very little from compound sentences with an object clause when there is no connecting word: *I think it's past ten*, etc. The chief difference is that in the case of the appended sentence there is a clear break between the two sentences, whereas the non-connected object clauses show none; these are progressive like the non-connected adjective clauses. A second difference is that the order of the two clauses is different in the two cases, and this affects the meaning of the sentence.

We also have sentences with an appended subject. As a rule the complete sentence precedes with a personal pronoun for its subject, and an appended noun-subject follows (*a*). The construction is really identical when the subject is added parenthetically (*b*).

a. He knew what he was talking of, that rugged old master of common sense. Gissing, *Ryecroft*.

She had really been rather wonderful, that strange Sylvia. *Sinister Street*, p. 1021.

"They've gone away, the demons," was what she said. *ib.* p. 1024.

It was a wonderful invention, the Universal Thrift Club. Bennett, *Card*, ch. 7, § 1.

And sweet he'll look, that nice little Billy. Cotes, *Cinderella*, ch. 13.

She's such a decided character, dear Jane. Galsworthy, *Man of Property*, ch. 1.

"She's a nice girl — Barbara," said Graham thoughtfully. Cotes, *ib.* ch. 11.

b. For it has a spirit, this brilliant palace, a spirit definite and single. *Pilot*, 9/4, 1904.

They had all done so well for themselves, these Forsytes, that they were all what is called 'of a certain position'. Galsworthy, *Man of Property*, ch. 1.

Sometimes both subjects are pronouns.

They are no ordinary houses, those. Dickens, *Pickwick*, ch. 21.

He not was going to be a snuffy schoolmaster, he. Eliot, *Floss*.

The appended subject may also be a gerund, not an infinitive.

She said you were out. So it does not seem so very wonderful, meeting you here. Cotes, *Cinderella*, ch. 23.

It must have been very pleasant, staying at the Hall. Gaskell, *Wives*, II, p. 19.

It gets more and more uphill work, cheering these two women. Bennett, *Old W. Tale*, IV, ch. 4, § 2.

It was unfortunate, her choosing of that phrase. Temple Thurston, *City*, III, ch. 10.

When a noun-subject is added without any break the construction is different in so far as the sentence is undoubtedly simple.

He was a curious creature this husband of hers. Mackenzie, *Sylvia Scarlett*, ch. 7, p. 201.

It was a great nuisance this war. *Id.*, *Sylvia and Michael*, p. 61.

He said it was very funny the way in which the penguins used to waddle right through him. Wells, *Country*, p. 94.

You can talk, you can say a lot. But it 's artificial the whole of it. Walpole, *Duchess of Wrexhe*, ch. 1, § 4.

This construction without a break is more common with the gerund; with the infinitive it is the only possible one of the two.

It is usual to call the first subject *it* a provisional pronoun in this construction, and thus to separate it from the sentences with an appended subject. The provisional *it* is also used when a clause follows (*It is quite likely that he will refuse*). A conjunctive *that* is frequently used, but it is also often absent.

The interpretation of these sentences as containing a 'provisional' *it* and a gerund, infinitive, or clause, as a 'logical' subject hardly does justice to the construction. Even when there is a break the gerund can often be looked upon as an adjunct rather than as an appended subject. This seems to be clear in the following case which must be quoted in full.

The vinery was of their own designing, and of extraordinary interest. In contemplation of its lofty glass and aluminium-cased pipes the feeling of soreness left her. *It was very pleasant, standing with Gerald, looking at what they had planned together.* Galsworthy, *Freelands*, ch. 12, p. 145.

In this quotation *it* may quite well be interpreted as an anaphoric pronoun, and the gerund as an adverb adjunct expressing attendant circumstances.

The interpretation of *it* as a provisional pronoun, followed by the infinitive or clause as a logical subject, too, is often artificial. For the infinitive is sometimes rather an adjunct of purpose than a subject in this construction (*a*), and the subordinate clause may be rather an object clause than a subject clause (*b*).

a. It needs little ingenuity to show that truth and fiction are not entirely incompatible with one another. *Times Lit.*, 12/8, '20.

b. Well, it's our hope that they may be able to. Gissing, *New Grub Street*, ch. 8. It was ascertained beyond doubt that the new dress had not suffered. Bennett, *Old Wives' Tale*, I, ch. 1, § 2.

Cases such as the one under *a* above, make it clear how the final adverbial infinitive came to be used as a subject (with a provisional *it*, or not). It is also well-known how slight a shifting of the verbal idea is sufficient for the final infinitive to turn into an object. This explains why some verbs may have the gerund as well as the infinitive.

He did not intend to tell her that he was going to ride in a race. Garvice, *Staunch as a Woman*, p. 244.

The summer was well advanced and most people who intended going out of Town had already left. *ib.* p. 211.

The adverbial origin of the infinitive as a subject or object is also the reason why it always has *to*, and why it differs from the gerund in not being used when a break separates the non-finite verb from the predicate.

It may further be pointed out that in Dutch the infinitive with the provisional subject has very often the form of an adverb adjunct of purpose, taking *om te* instead of *te*: *Het is moeilijk om dat te begrijpen*.

It is also worth noting that the subject of the gerund with provisional *it* can be expressed by the common case of a noun or by a personal as well as a possessive pronoun, whereas the gerund as a subject at the beginning of the sentence requires a genitive and a possessive (not a personal) pronoun.

It may, finally, be pointed out that in such a sentence as *It is necessary that he should go*, we cannot say that the use of *should* is to be explained

by its subordination to *necessary*, unless we give up calling the clause a subject-clause.

E. KRUISINGA.

The Messenger in the Early English Drama.

A good deal has been written about the figure of the so-called "Vice" in the Moralities and kindred stageplays of the sixteenth century. Apart from the fact that most of the discussion about the subject in dry sticks to the general student, it is rendered somewhat intricate by the circumstance that the term "Vice" is really used in two ways, according as we come across it in the old plays themselves or in the dissertations of modern scholars. Let us take each of these in turn, and see what the name stands for.

The earliest occurrence of the term ¹⁾ is in John Heywood's *Play of the Weather*, assigned to about 1533, where "Mery reporte the vyce" comes second in the list of players. ²⁾ In the same author's *Play of Love* the expression occurs once in a stage-direction: "Here the vyse cometh in ronnynge," etc. ³⁾ (The list of players in this piece is lacking). Of the Moralities proper, *Respublica*, 1553, is the first to contain the expression. In the list of the players the character is given as follows: "Avarice allias policie, the vice of the plaie." ⁴⁾ In the *Trial of Treasure*, 1567, Inclination the Vice occurs in the list of the players, and three times in the stage-directions.

Passing by half a dozen other Moralities, we find "the Vice" in *King Cambises*, ⁵⁾ "a lamentable tragedie, mixed full of plesant mirth" (1561), where the name does not occur in the list of players, but does occur in four stage-directions. Similarly in some other primitive tragedies.

Any reader not specially acquainted with these dramatic productions who should here venture on the conclusion that the "Vice" must have been a kind of personification of evil, or negation of Virtue, would but be following a quite natural bent of thought. He might, however, be at some loss how to reconcile this inference with the rôle of the character designated as the "Vice" in Heywood's *Play of the Weather*. "Merry Report" is employed by Jupiter to summon divers types of men to appear before his throne, to set forth their wishes about the kind of weather each wants for himself. In the performance of this task he shows a very ready and none too delicate wit, but he cannot possibly be taken for a typical sinner or for Sin typified.

In *Respublica*, on the other hand, an anti-reformation play written in the first year of Queen Mary's reign, Avarice, the Vice, together with "Insolence, allias *Authoritie* the chief galaunt, Oppression, allias *Reformation*, an other galaunt, [and] Adulation allias *Honestie*, the third galaunt" are represented as four usurpers who succeed in circumventing *Respublica* (= Britannia) and who ruin and oppress the country for their own private ends. These four worthies are the allegorical embodiments of the motives that, according to the author, actuated the Reformation in England. "Avarice the Vice"

¹⁾ Cushman, *The Devil and the Vice*, p. 75 sqq.

²⁾ Brandl, *Quellen des weltlichen Dramas*, p. 212.

³⁾ Brandl, p. 200.

⁴⁾ Brandl, p. 282.

⁵⁾ Manly, *Specimens of the Pre-Shakspearean Drama*, Vol. II.

comes much nearer than Merry Report to being Virtue's negation, yet he is not representative of Vice in general, as we understand it, but merely of one special vice. Such is also the case in some other Moralities, where we find: "Idleness, the Vice", "Inclination, the Vice", "Infidelity, the Vice", etc.

One more instance must be noted. In *King Cambises* two farmers, Hob and Lob, are going to market, and speaking with horror of Cambyses' recent murder of his brother. Ambidexter, the Vice, who had instigated the murder, overhears their conversation. After first feigning agreement with their sentiments, he threatens to inform the king. The two rustics fall on their knees and implore him not to; next Lob accuses Hob of having started the conversation; they come to blows, the Vice setting them on as hard as he can; one of their wives comes out; they all beat the Vice, who runs away. In this play, therefore, we see the Vice act as a liar and an indirect murderer, and next as a mere buffoon, who has the worst of a lively bout of horseplay.

Two things will be clear from this incomplete but fairly representative statement of facts: first that the term "the Vice" occurs only in some lists of players and some stage-directions; it is never used, as such, in the body of the text (where, it should be added, the character is always called by its name, Folly, Ambidexter, etc.). Secondly, that it seems difficult to attach any definite and consistent meaning to it, since it is applied to such different figures as Merry Report, Avarice and Ambidexter. The question naturally arises: what did the authors, or whoever else was responsible for the occurrence of the term, exactly mean by it, and why do not we find it applied to any of the characters in other plays than those mentioned above?

It is very curious that those scholars who have devoted special attention to the Vice-rôle do not, as one might have expected, start from the plays where the term is authentic, and so to say, autochthonous, thence to attempt a solution of this problem. They prefer to begin with generalisations *a priori*, and then proceed to deal with the difficulties that arise from the clash of some of the facts with their theory. Thus Cushman, in a dissertation entitled: *The Devil and the Vice in the English Dramatic Literature before Shakespeare* (Halle, 1900), opens the first chapter of *Part II: The Vice* thus: "The Vice-dramas are those dramas which contain a Vice-figure, they are either Moralities or Tragedies, that is, serious plays. The Vice, indeed, is a characteristic feature of the Moralities, the only Moralities not having a Vice being the Moralities of Death and Judgment, such as, *Everyman*." This may seem a somewhat surprising statement in view of the evidence given above, considering that the term "the Vice" does not occur in any morality earlier than the year 1553, and that the *Play of the Weather* is not a serious play. The puzzle is solved when, a few pages further, it appears what Cushman means by "Vice". He uses the term to indicate (and let us hasten to add that he is by no means the only writer to do so) "a character [in these plays] which is in reality always one and the same, and that the chief character, but under various names: Folly, Hypocrisy, Iniquity, etc." — "As regards action, the Vice is the chief person of the Morality; all revolves about him as a centre of activity, in his unwearied efforts in causing mischief. His speeches and acts are from beginning to end seasoned with coarse humor and satire. The Vice-rôle is, accordingly, three-fold: first as the opponent of the Good, second as the corrupter of Man, third as the buffoon."

It appears, then, that Cushman appropriates the term "the Vice" (which

in many of the plays where it occurs, denotes a being whose endeavour it is to lead Man into corruption and dissipation) to do duty for a similar character in those plays also where the term does not occur. He is, of course, at perfect liberty to do so, provided he gives us due warning, and this he has not done. It is only after some ten pages or so that he offers a list of plays where the expression actually occurs, and thus brings us face to face with the facts. This part of the treatise is, to my mind, the most valuable. His attempts at an explanation of the origin of the Vice (in the extended meaning of the term) are somewhat unconvincing. He has, however, an ingenious hypothesis to account for the occurrence of the name in some, and its absence from other plays, and for the fact that it is found in lists of players and stage-directions only, viz. that it was *invented by the actors* to have one general name for the Folly's, Hypocrisy's, Iniquity's and other special vice-personifications, and by them *inserted here and there* (italics are mine) in various plays. "That is to say, the actors have done that which the authors have neglected, they have generalized the Vice-names." This seems a very specious theory, but — what evidence is there to show for it? and are we any nearer to an explanation why e.g. *Merry Report* in Heywood's play is called a Vice? And how do we know that actors had an opportunity for making additions to a MS. before it went to press?

Something remains to be said about Cushman's view of the origin of the "Vice", in the sense he employs the name. He rejects any direct influence of the rôle of the Devil in the miracle-plays. The Vice, according to him, is "an ethical person, he is an allegorical representation of human weaknesses and vices, in short the summation of the Deadly Sins." "He can, at pleasure, assume the rôle of a tempter or of a particular phase of vice or of vice in general. The specific human character of the Vice is shown in the various human rôles which he plays." It may, perhaps, be observed that there seems to be a kind of contradiction between "summation of the Deadly Sins," on the one hand, and "particular phase of vice," "specific human character", on the other. Whereas the latter descriptions rest on fact, the former is mere theory, perhaps inspired by the meaning of the word "vice" in the abstract.

As a reasoned account of the origin and development of the Vice (again in the extended sense of the term) Eckhardt's *Die Lustige Person im älteren englischen Drama (bis 1642)* (Berlin, 1902) ranks far higher than Prof. Cushman's book. He too appropriates the term for his own use, but begins by saying what he understands by it, and at once candidly states the objections that might be adduced against his theory. "Dass der Vice ursprünglich eine allegorische Verkörperung des Lasters bedeutet, ist eine Ansicht, die heute wohl kaum bestritten werden dürfte. Und doch stehen dieser Annahme einige Schwierigkeiten entgegen, auf die schon Pollard (p. LIII) aufmerksam gemacht hat". He then avows the difficulty of reconciling the figure of *Merry Report* with this assumption, and in the further course of the treatise proposes a solution, to which I will revert presently. From the moralities that contain a Vice expressly so designated, he draws some criteria for determining the presence or absence of a Vice in other plays. These are as follows:

1. The Vice is always represented as being of the male sex.
2. In the older Moralities the Vice is always a principal character, the tempter of the hero Man, the intriguer; in the younger Moralities his function is chiefly

that of a comical person. 3. The Vice is never converted. 4. The Vice is always one single person; though there may be minor or subordinate Vices in the same piece.

Eckhardt further deals with the development of the Vice-type from an allegorical personification of Evil with only a slight admixture of comical traits, to a "lustige Person", whose function consists in playing tricks and enlivening the dryas dust matter of the morality. Throughout we discern the hand of the systematic thinker trained in the schools of German philosophy.

This otherwise excellent work has, however, its weak spot. It is again Merry Report, who, in one of his posthumous pranks, trips up our author when the latter attempts to assign to him a place in the development of the Vice-type. How is the embarrassing fact to be explained that the very first Vice that bears the name appears to stand altogether at the wrong end of the line of evolution? For, as I have pointed out, Merry Report is quite innocent of tempting or seducing anybody, he is merely a satirical rascal who is meant by his author to amuse the public.

To account for this anomaly, Eckhardt assumes the sometime existence of a number of anterior plays, now lost, in which the Vice had rapidly developed from a tempter to a comical character. In face of the facts as they are presented by extant plays, we must then assume that, after Heywood, this same evolution took place anew, or that H.'s plays, with their ancestors, were just shunted off onto a sidetrack. This conclusion is actually come to by Eckhardt himself (p. 153), in his remark on *The Three Ladies of London* (1584). Here Simplicity the Vice is a mere Merry Andrew: "bloss Spassmacher, und als Verkörperung der Einfalt ein Vice, der schon im Übergang zu den Clowns begriffen ist. Damit ist in Bezug auf den Vice auch in den Moralitäten ein Zustand erreicht, zu dem *das übrige Drama* (italics are mine) schon lange zuvor, bereits in the Play of the Weather gelangt war." Now Eckhardt might have some justification in classifying Heywood's plays as a separate type of drama, and postulating for them a genealogy of their own, were it not that his previous words on p. 105 confute him: "Mit alledem ist aber immerhin erst die Wahrscheinlichkeit erwiesen, dass viele *Moralitäten* der älteren Zeit verloren gegangen sind. Das solche vermutlich verlorene *Moralitäten* gerade das Spassmachertum des Vice "Merry Report" vorbereitet haben, ergibt sich aus inneren Gründen." He has assumed the loss of a number of *moralties* — he must stand by his assumption or drop it!

I believe that Eckhardt has been led astray by the *name* Vice. Because Heywood dubbed his witting Merry Report a "Vice", therefore a place must be found for him in the system of evolution as it has taken shape in the philosopher's mind. I am rather inclined to assume the possibility of a considerable amount of loose thinking on the part of the playwright. Instead of inventing the loss of a number of "curious volumes of forgotten lore" to account for the association of the term with this particular personage, it will probably be wiser to drop the question of what's in the name altogether; to study the character apart from its label, and to inquire whether it stands by itself or belongs to a type whose development we can trace in plays that actually exist.

In the *Times Literary Supplement* for May 26, 1921, Mr. J. P. Gilson announces the discovery of a fragment of an early fourteenth-century mystery play. Chronologically it is important, because up to then we had no English play in MS. before the fifteenth century. It consists of a speech,

both in French and in English, by a king who may be Octavian¹⁾, and "the matter which he is about to impart to his subjects [may be] his decree for all the world to be taxed." I subjoin the English version of the first stanza, with the French version of the first three lines, all that remains, of the second, whose English rendering the fragment does not contain.

Lordynges wytouten lesinge
Ye weten wel that i am kinge
Her of al this lond
Therefore i wile that min barnage
Ye that ben of gret parage
That he comin to mi wil
For al that arn in burw or toun
I wile he witen mi resoun
And that is richt and schil.

Tunc dicet nuncio Venet sa moun messenger
Vous dirray pur turney
I vous couent tout²⁾ aler

[Then he shall say to the messenger :

C me here my messenger
I shall tell you in turn
it behoves you to go quickly (?)]

The king, therefore, desires all his barons to come to him to hear his will proclaimed, and orders a messenger to summon them from all the corners of his realm. Here, in the earliest fragment now known to exist, we come across the rôle of the Messenger, who is sent out by a king on an errand round the country.

We meet him again in the oldest morality preserved, *Pride of Life*.³⁾ It is a dramatic variation on the well-known medieval motif of the Dance of Death. The King of Life boasts of his strength and health, and feels secure that nothing can withstand him. The Queen tries to persuade him to humbler thoughts, and asks him not to forget that he will die. The King, however, decides to challenge Death to single combat and calls for his messenger. I reprint a few stanzas with Brandl's translation.

Qwher is mirth, my messenger,
swifte so lefe on lynde ?
he is a nobil bachelere,
pat rennis bi þe winde.

Mirth & solas he can make
& ren so þe ro,
lytly lepe oure þe lake
Qwher so ever he go.

Com & her my talente —
Anone & hy þe blyue — :
Qwher any man, as þou hast wente,
dorst with me to striue ?

Wo ist Scherz, mein Bote,
Schnell wie das Blatt der Linde ?
Er is ein edler Junker,
Der mit dem Winde laufft.

Scherz und Zeitvertreib weiss er zu machen
Und zu laufen wie das Reh,
Leicht über das Wasser zu springen,
Wo immer er geht.

Komm und höre meinen Wunsch —
Schnell und eile dich lebhaft — :
Ob ein Mensch, so weit du gekommen bist,
Mit mir zu streiten wagt ?

Mirth flatters the King and is promised a reward. When the King has retired, the Queen asks him to go for the Bishop, which errand he readily undertakes.

¹⁾ That Octavian was strictly speaking an *emperor* need not upset this supposition.

²⁾ *Query* tost ?

³⁾ Brandl, *Quellen*, p. 2 sqq.

Nuncius.

Ma dam, i make no tariyng
With softe wordis mo;
ffor I am solas, i most singe,
Ouer al qwher i go.

et cantat.

Bote.

Madame, ich säume nicht
Mit feinen Worten mehr;
Weil ich Zeibvertreib bin, muss ich singen,
Überall wo ich gehe.

(Und singt).

The Bishop comes and preaches the King a sermon, but the latter hardens his heart and orders Mirth to go far and near, both east and west, and to challenge Death and his might to mortal combat. Mirth goes, but before his departure he makes an insolent speech to the audience:

Pes & listenith to my sawe
boþ ʒonge & olde;
as ʒe wol noȝt ben a slawe,
be ʒe never so bolde!

Schweiget und hört auf meine Rede,
Alte und Junge;
Wollt ihr nicht erschlagen sein,
So seid mir nimmer so keck!

After he has proclaimed his challenge, the play abruptly ends.

It will have been remarked that the Messenger's attributes have been materially added to: he makes merry, is insolent to the audience, and makes a proclamation. At the same time he reminds us of the contemporary court-fool.

The Messenger-type is also recognizable in the famous morality *Everyman*, though in a less developed form. God sends Death to summon Man to his reckoning.¹⁾

God.

63. Where arte thou, Deth, thou mighty messengere?

Dethe.

71. Lorde I wyll in the worlde go renne over all
And cruelly out serche bothe grete and small.

Again we find it in the Coventry Play of the *Murder of the Innocents*.²⁾ Herod boasts of his power like the King in *Pride of Life*. He sends out his *Nonceose* (= Nuncius, messenger, also denoted as his *hareode, harrode* = herald) to proclaim that every ship entering one of his ports and any stranger passing through his realm shall pay a toll of five marks. Says Noncios (the spelling is very free)

"And thy ryall cuntreyis schalbe past
In asse schort tyme ase can be thoght."

Later on he is sent out again on various errands. Like Mirth, he makes merry:

Lorde, I am redde att youre byddyng
To sarve the ase my lord and Kyng;
For joye there-of, loo, how I spryng
With lyght hart and fresche gamboldyng
Alofte here on this molde!

and like him, he is insolent. At his first entrance he delivers a speech in herald's French, beginning:

Faytes pais, dñyis, baronys de grande reynowme!
Payis, seneoris, schevaleris de nooble posance!
Pays, gentis homos, companeonys petis egrance!

¹⁾ Pollard, p. 78.

²⁾ Manly, *Specimens I*, p. 136 sqq.

with which compare Mirth's:

Pes & listenith to my sawe —

evidently the usual beginning of a proclamation.

Let us now return to the *Play of the Weather* and compare Merry Report with the type of Messenger found in these plays. It opens with a speech by Jupiter in true "Herod's vein", similar to the boastful harangues of the kings in the "Octavian" fragment, in *Pride of Life* and in the *Murder of the Innocents*. Having heard sundry complaints about the weather, he wants all manner of people to resort to him and declare their wishes. To summon them he calls out for a messenger. Merry Report enters and recommends himself to Jupiter, who takes him in his service.

We make the our seruaunte and immediatly
Well woll thou departe and cause proclamacyon
Publyshynge our pleasure to euery nacyon
Whyche thynges ons done wyth all dyligens
Make thy retorne agayne to this presens.¹⁾

Merry Report goes on his errand, and when he returns from it addresses the audience in the usual insolent tone.

Now syrs take hede for here cometh goddes seruaunt
Auaunte carterly keytyfs auaunt.

He enumerates all the places where he has been. Such catalogues of geographical names may be found in divers other plays of the period, cf. *Antichrist*, Manly pp. 179, 180; *Sacrament*, ib., 243; *Mundus* ib., 361; *Hyckescorner*, ib., 396; *Four PP*, ib., 484, 485. Apparently the public were fond of them. In *Pride of Life* Mirth says that he will go

hen to berewik o pon twede
& com o 3ein fful sone.

Herod's messenger also travels up and down the country on his master's errands.

As the suitors, a gentleman, a merchant, a ranger, a watermill, a windmill, a gentlewoman, a launder, and "a boy the least that can play" successively enter, Merry Report has frequent opportunities for showing his saucy wit. Like Mirth in *Pride of Life*, he sings:

Merry report.
Come on syrs but now let vs singe lustly.
Here they synge.

The upshot of it all is that Jupiter decides to leave things as they are, after thanking Merry Report for his good services.

Son thou haste ben dyligent and done so well
That thy labour is ryght myche thanke worthy.

What made John Heywood call Merry Report "the Vice"? We do not know. He may have borrowed the name, for convenience' sake, and without thinking much about the propriety of it, from a type of character essentially different in function and origin. To my mind there can be little doubt that the *character* was modelled on the type of the Messenger, who had become a stock figure, as the Vice had in another sphere, but without a specific

¹⁾ Brandl, p. 219.

traditional name. Merry Report derives his origin, not from an allegorical abstraction, but from a concrete personage, copied from real life — the King's herald, the royal Messenger.

R. W. ZANDVOORT.

Margitunum.

Owing to a faulty collation of facts relating to Iter VIII. of Antonine I have erroneously asserted (*supra* p. 75) that the MSS. which yield *margitudo* are the more numerous class. Of the nineteen MSS. extant one omits the station; eleven appear to yield *margiduno*, and seven present the uncorrected scribal error *margitudo* [with *d :: n*]. The last group postulates the form *tuno* and the substitution in some early MSS. of *duno* for *tudo* (= *tuno*) indicates that the endword was altered to fit the preconceptions of the Latin writers who did not understand *tuno*.

Margi is a man's name and it is unquestionably Gmc. We find it in the Upper German 'Libri confraternitatum' both unshifted and shifted as to its guttural. "Mergerat" : "Margi" > *Mergi > "Merge"; (2) "Marchius" ("Marchi" > *Merci >) "Merc-heri" : "Mercerius."

In Domesday Book several place-names compounded with *Marc-*, *Merc-* occur. E.g. "Merchesbi" in Lincolnshire; "Mercesberie" in Somerset; "Merchintone" (= *Merco > "Mercin", the Almc. possessive) in Yorkshire; "Mercheshala" and "Merkeshala" in Essex and Norfolk, respectively.

ALFRED ANSCOMBE.

Notes and News.

English Association in Holland. The Annual Committee Meeting was held at Utrecht on June 19. Reports were read and discussed on the proceedings of the year 1920-1921, and a programme was outlined for the Association's next year. Miss F. J. Quanjer, of Rijswijk, was elected hon. treasurer, in the place of Miss C. R. Meibergen, who did not desire re-election. Miss J. M. Kraft and Mr. R. W. Zandvoort were re-elected hon. secretary and chairman for 1921-1922.

The programme for 1921-1922 is nearly fixed, and promises to be of exceptional interest. In the first and second weeks of October Mr. Allen S. Walker, Secretary of the British Archaeological Society, will give a series of lantern lectures before all branches on: *London, the Capital of England, the Story of its Birth and Growth*.

The well-known novelist Mr. Compton Mackenzie is expected to lecture in February, while Mr. G. K. Chesterton has promised to come in the last week of March or early in April. Negotiations for a second series of lectures before Christmas are still in progress.

It is desirable that those who wish to attend these lectures should join the nearest local branch of the Association at an early opportunity. The secretaries' addresses are given on page 2 of the cover.

Academies Statuut. The new rules for the university examinations have now been published, and will come into force next September. They are a new departure or a return to the older state when the university had a large share of self-government. Practically the new rules give only very general indications which will or may preserve a certain unity between the various universities, but no uniformity is aimed at. Much will depend on the way in which the professor and students use the discretion that is granted them, but we expect that the new rules will work more smoothly than the old. Love of uniformity seems to account for the insertion of Middle English (like Middle High German) as a subject of the first examination in Germanic philology. Practically this will have to be read as including Old English, and we expect that this will be done without any formal alteration of the rule. But such details are of little importance; we may express our satisfaction that after thirty years' preparation the study of modern languages has been organized in our universities, although there is no likelihood that many will take up these subjects as long as they offer such unsatisfactory social prospects.

There is one point to which we feel obliged to draw special attention. Experience has taught that there is a danger for the living stage of a modern language to fall into neglect in a university. It would be a pity if the mistake of German universities should be repeated in our country. The only chance, however, to prevent it will be to appoint a teacher specially charged with this part of the subject. We hope the Government will resist the attempts to establish what will necessarily be incomplete courses in modern languages in all three universities, instead of providing one university with a complete staff. Whether that one university is to be Groningen, Utrecht, or Leiden, is of secondary importance, as the courses must be intended in the first place for resident students. Government courses for A-students might be established in other (not necessarily university) centres, but there should, for the present, be one government centre only for the complete scientific study of modern languages. It is to be feared, however, that the Minister of Education, who seems to be fond of organization on paper, will think that he has done enough for the universities by giving them the new rules.

Modern Humanities Research Association. Bulletin no. 11, published in July, contains a report of the Annual Meeting, held at Bedford College, London, on May 21, together with a summary of the Presidential Address delivered by Prof. Otto Jespersen of Copenhagen, President for 1921—1922.

It is further announced that the *Modern Language Review* will become the official organ of the Association from January 1922. It will be under the same editorship as hitherto, and the only change in the contents will be the insertion, every quarter, of a section devoted particularly to the work of the Association. The *Review* will be obtainable by members at the annual subscription of 15 s., the published price being 25 s. The Bulletin will continue to be sent to all members of the Association.

This arrangement is intended as a help for members who are engaged on work which it is beyond their power to publish, so long as the Association's financial position does not allow of the inauguration of a series of larger studies.

The list of new members includes a large number from U. S. A., Australia and England, with some few from other countries. In Holland its membership is still small, though many of our modern language students might no doubt

derive benefit from joining the Association. Applications should be made to the hon. secretary, E. Allison Peers, the University, Liverpool.

Translation.

1. Reinout had never known his parents. 2. Growing up amidst strangers, who left him wholly to his own devices, he had never felt the restraint of domestic ties. 3. His guardian was no unscrupulous cheat or hard-hearted tyrant, he was an easygoing man-about-town, who did not grudge him any pleasure, nor did he squander his fortune, though it was the same to him what his ward did with it. 4. "Do what you like," he would say; "you won't let it alone for my prohibition anyway, and moreover, it's none of my business. 5. If you make ducks and drakes of your money, you will be a beggar, if you ruin your health you must bear the consequences, and if you turn fanatic and go into the cloister, you will repent it sorely, but I shall be none the worse for it."

6. So Reinout had done what he liked, without check from his guardian. 7. The masters he desired were engaged, the people he wanted to meet invited, the journeys he proposed, undertaken. 8. "What a lucky beggar that young Meerwoude is!" exclaimed less independent comrades, and they wondered why, with so much wealth at his disposal, he always seemed so much pre-occupied.

9. Perhaps it was the result of his sickly youth, which had obliged him as a child to lie motionless for hours, with no pastime but his books. 10. He early showed himself readier to receive impressions from books than men; and his guardian was not far off the mark when he said that Reinout's best friends were in the land of shades, among the images of departed greatness.

11. "You seem troubled with self-consciousness," he said once, "do leave those stupid studies and come to court, then you'll see the world."

12. "I intend to see the world," replied Reinout, "but first I want to be something."

13. "So you fancy the world worth that, eh?"

14. How often, in after years, had Meerwoude laughed at his earnest answer! 15. It was the creatures of his imagination, whom he deemed himself as yet unworthy to meet.

16. "I wonder what he will realize from his fine expectations," his guardian had said to some friends, "but if the world will not soon teach him a thing or two, it will be a queer thing." 17. And it had taught him. 18. In the patrician houses which he frequented he learnt to see the world through other eyes.

Observations. 1. *Reynold* is the English form. — 2. *Grown up among strangers.* The construction with a past participle to replace a dependent clause, is not often used when the verb is intransitive. However: *Arrived at the court he was straightway placed in the dock.* (*Printer's Pie* 1915). — *Brought up by strangers* is excellent. — *Who left him perfectly free.* — *He had never felt responsible family ties.* *Tie* occurs also in the sense of *burden*: She finds the children a great tie to her (N.E.D.) The word frequently occurs in the plural, just as in Dutch: Freeing myself from all my present ties (M. Crawford: *Isaacs*). Singular: Every tie of kindness. (Edgeworth, *Moral Tales*.) Unless his Grace thought proper to remember the family tie (*Vanity Fair*).

3. *Impostor-Deceiver*. An *impostor* is a deceiver of the public at large, while *deceiver* may be of the public or of a private individual (Crabb-Smith). Those tramps are nearly all impostors (Fenn, *Little Neighbour*). Men were deceivers ever (Line 2 of a song in *Much Ado About Nothing*). The false friend and the fickle lover are deceivers, the false prophet and the pretended prince are impostors. (Webster). — *A heedless bon vivant*. See *Outlanders* by Dr. Fijn van Draat i. v. He was also a *bon-vivant*, a diner-out and a story-teller (*Fraser's Magazine*, quoted in N.E.D. i.v. Bon). — *Indifferent* like the adjective *glad* would seem to be used mostly predicatively according to Krüger, *Syntax*, at least with the meaning of Du. *onverschillig*. There are good people, bad and *indifferent* (= rather bad people). But: The cold politeness of a polished and totally *indifferent* man (A.K. Green, *Circular Study*). *All the same to him* is correct. — *He did not care in the least how the boy would manage same*. (i.e. his fortune). Certain uses of (the) *same* and other words redolent of commerce and the law, should be reserved for commercial or legal contexts (Fowler, *King's English*). We ourselves have to pay cash for all books, and the small profit derived on *same* makes it impossible for us to give any credit (Business letter).

4. *You won't desist*. — *Forbid it to you*. *Forbid* governs two accusative objects in modern English. In Old English the personal object was a dative. In the passive the indirect object, if a noun, is preceded by to (N.E.D.) See Poutsma I, 161. *It matters little to me*. *Little do I reckon it* is too rhetorical.

5. *Squander your fortune*. *If you run through your fortune*. A genuine count who had run through a large estate (*Royal Magazine*, Oct. 1910). According to Rowe & Webb's 'Guide to the Study of English' *go through one's fortune* betrays ignorance of the true idiom. — *Impair your health*. *You will have to put up with the consequences*. — *Zealot*. An uncompromising adherent to a party, especially a religious extremist. The word *bigot* represents more passively the superstitious believer, or person obstinately and unreasonably wedded to a particular religious creed, opinion, or ritual (N.E.D.). — *Convent*. — *You will rue it*.

6. *Therefore Reinout had followed his inclinations*. — *His guardian had not restrained him (hindered him, kept him back)*. — *Tutor* in the sense *guardian* is marked obsolete by Craigie (N.E.D.)

7. *The masters he desired were appointed*. — *To make, not to do a journey!* *To do* must be used in the following construction: *The acquaintances he wished to meet were invited, and the travelling he wished to do, done*.

8. "*An enviable fellow, that young Meerwoude!*" used less independent comrades often to exclaim. This is a case where inversion is unusual. See Kruisinga, *Accidence & Syntax*, § 825 ff. *An enviable creature is young Meerwoude!* The safest plan seems to be not to alter the regular word order in exclamations. How old is he; How old he is. The former sentence might be taken as a question. Inversion where it need not occur, is always apt to render the style artificial; moreover it is rare when the subject is a noun. From the following quotation it will be evident that the regular order is often departed from for the mere sake of variety: *If it were a crime, then he would be a criminal ... if it were a falsehood then would he be a liar* (Trollope, *Dr. Wortle's School*). *Wealth-Riches*. *Wealth* is abundance of goods or gifts of any kind, mental or material; *riches* is more properly restricted to material goods, especially money. — *He seemed (to be) occupied with other things*.

9. *It may have been owing to his sickly youth*. — *Which as a child had obliged him ... As a child should be placed after him, to which it refers*.

— *When a child is right*: The slate on which I figured when a child (Strand Magazine, 1905). — *To lie still for hours at a stretch; for hours together.* — *With no other pastime than his books* is correct. It is however quite possible to render Dutch *geen ander ... dan by no ... but*. From being free men of power and position they were miserable prisoners with no prospect before them but to pass the weary days until kind death should release them (Stead, Prose Edition of Chaucer's *Knight's Tale*). — Note the spelling *pastime* with single *s*.

10. *He had early shown more sensibility to the impressions produced by reading than those from his surroundings.* — The form *shown* is far more common than *showed*, witness the quotations in N.E.D. According to Sweet N.E.G. both forms of the participle are permissible, N.E.D. gives *shown* only. — *Sensibility-Susceptibility*. The latter term expresses quick sensibility (Smith). *Susceptibility to or of*. The preposition *to* is the rule in modern English. — *Shown to be more susceptible of the impressions*: N.E.D. says i.v. *susceptible*: now more commonly construed with *to*. A more serious mistake is the omission of the accusative after *shown*; the sentence should run: *he had shown himself etc*. Compare: He thinks *himself* to be clever = Hij denkt slim te zijn. — *Not far from the mark; not far wrong.* — *Country of shades*: see E. S. Vol. I. 185. *Land of shadows. Spirit-world.* — *Passed greatness*. The adjectival form is *past*. *Departed greatness*. Antiquity and departed greatness (J. Saunders, *Cabinet-Pictures* 20.) *Grandeur* in the sense of greatness of power or rank, eminence, is somewhat rare (N.E.D.). They still fondly recall the ancient grandeur of their tribe (Elphinstone, *Acc. Canbub.*)

11. *You seem to be shy (of people).* To be *menschen shy* was to be morbidly timid before one's fellow-men (Century Magazine 1905. 868 [Pennsylvania Dutch]). N.E.D. defines *self-consciousness* as the condition of being so far self-centred as to suppose one is the object of observation by others. *Fear of company.* — *Do give up those silly studies.* Not: *Just give up ...*, which would correspond to our *eens*. — *Go to the court.* The definite article should not be used. By using *go* the speaker seems to adopt the standpoint of the person he addresses. Compare the French *J'irai te voir* with English *I shall come and see you*, Du. Ik kom je opzoeken. However, we often find *go* used in such sentences: Will you allow me to go and see you, sir? (Boisgobey, *Golden Tress*) See Dr. Fijn van Draat's *Sidelights* 71)

12. *I intend to see her.* Replace *her* by *it*. Even in poetry we find *world* treated as a neuter: The world knows nothing of its greatest men (Taylor *Philip van Artevelde* A. 1. Sc. 5). In a world that seems To toll the death-bell of its own decease (Cowper). — *I want to see the world too.* Du. ook is weak-stressed here and should not be translated by *too*. See Kruisinga, *Grammar & Idiom* § 294. *I do want to see it* is correct.

13. Do you indeed think the world is worth that?

14. *Later, how often had M. laughed over his serious (earnest) answer.* *Earnest* denotes a permanent quality.

15. *It were the creatures ...* The copula agrees with the grammatical, not with the logical subject. — *He thought himself unworthy. Whose meeting he thought not to deserve.* Too clumsy for words. *To think + infinitive* has the meaning of *to expect* and is therefore wrongly used.

16. *I wonder how many of his grand expectations will be realized. Realize* may also be spelled with *s*. — *If he does not soon learn from the world.*

18. *Houses of the nobility. Patrician mansions.* — *With other eyes.*

Good translations were received from Miss B. M. C., Tilburg; Miss A. H., Flushing; Miss R. C. O., Arnhem; Miss L. M. H., Overveen; Miss B., Kampen; Miss A. E. S., Enschedé; Miss T. B., Kollum; Miss B. J. v. K., Delft; Miss H. W. S., Rotterdam; Mr. B. B., Leeuwarden; Mr. P. A. J., Bolsward; Mr. H. S., Leeuwarden; Mr. P. B., Tiel; Mr. J. v. d. A., The Hague; Mr. K. de V., Dokkum; Mr. Th. A. P., Breda.

Toen Alfred 12 jaar was, kreeg zijn vader op de jacht — een hartstochtelijk jager was hij — twist met een zekeren kapitein Smit, die gediend had in de lijfwacht van den koning van Polen. Alfred's vader, prikkelbaar en onstuimig, achtte zich beleedigd en toen hij den ouden kapitein een poos na zijn twist tegenkwam, trok hij zijn zwaard en verwondde hem. Het vonnis luidde: een boete en 3 maanden gevangenis. Maar hij achtte het vonnis onbillijk en liever dan te buigen, vestigde hij zich voor goed in een dorpje in de Elzas. Zijn kinderen liet hij achter; een broeder zijner vrouw zou verder zorg voor hen dragen.

Alfred kwam in de kost bij een dominé; hij leerde spelen en kattenkwaad uitvoeren en werd voor 't eerst eigenlijk kind.

Na 2 jaar kreeg zijn kindergemoed de groote schok, waarvan het zich nooit geheel herstelde. De predikant, dien hij vereerd had, strafte hem meedoogenloos voor een vergrijp, dat hij niet misdreven had. Er brak iets in hem; zijn vertrouwen was geschokt en hij ondervond de machteloosheid tegen onrecht. Wanneer hij van dien dag af menschen of dieren gekweld zag worden of verhalen van triomfeerend onrecht las, kwam zijn bloed in zieding en zijn vuisten balden zich. En dit zou sterker worden tot de tijd kwam, dat hij zijn verontwaardiging uitte in gloeiende woorden tegen de algemeene oorzaak van alle verdrukking en onrecht.

De bekoring van het vredige leven in de pastorie was gebroken — Alfred keerde spoedig naar de stad terug. De vraag was nu voor welk beroep hij opgeleid zou worden: notaris of predikant. Het laatste trok hem aan, maar de nalatenschap van zijn moeder bleek niet voldoende voor de studiekosten. Hij kwam als klerk op een notariskantoor, maar het werk stond hem tegen en zijn meester vond hem te dom voor het vak. Hij stuurde hem spoedig weg. Nu werd Alfred bij een graveur in de leer gedaan. Zijn meester verbond zich den leerling in te wijden in alle geheimen van het ambacht. Alfred was 13 jaar toen de ellende van den leerlingentijd voor hem begon. Hij was overgeleverd aan harde vreemden, die den gevoeligen knaap niet begrepen; hij leed onder hun spot en liefdeloosheid; hij leed altijd honger en werd als een slaaf behandeld.

Zijn eenige vreugde was lezen; hij las zonder keus, zonder onderscheiding; hij was onverzadigbaar. Als zijn geld op was, verpandde hij zijn kleeren, om boeken te kunnen huren.

Gelukkig duurde zijn leerlingentijd niet lang. Het kwam ten einde door een toeval. Hij placht op vrije dagen met kameraadjes buiten de stad te zwerven. Al een paar keer hadden zij, terugkeerende, de poorten gesloten gevonden en buiten overnacht. Zijn meester had hem gestraft en zoo fel bedreigd, dat de knaap bevreesd werd en een derde maal niet terug durfde keeren. Zoo trok hij op zijn 16^e jaar de wereld in.

Translations should be sent to P. J. H. O. Schut, 60 Maerlant, Brielle, before Sept. 10th. They will be returned with corrections if accompanied by a stamped addressed envelope.

Reviews.

Selections from Early Middle English. By JOSEPH HALL. (1130-1250). Clarendon Press. Crown 8^{vo}. Part I: Text, 7/6 net; Part II: Notes, 15/— net; the two parts together 21/— net.

Most of the 23 pieces in the first vol. (222 pages) are old acquaintances, and are also found in Morris's *Specimens*. Six, however, namely the *Worcester Fragment*, *St. Godric's Hymns*, the *Charter of Henry the Second*, *Memento Mori*, *Vices and Virtues*, and the selection from *Orm* are new. Of the other

17 pieces six are printed in full, while two are taken from other MSS. than the texts in Morris.

The editor modestly states in the Preface to Part I: "It is hoped that those who study the older book will find in the present one a useful supplement". Dr. Hall's book is more than a supplement; one may safely predict that as regards the study of early M. E. it will supplant vol. I of the *Specimens*, except, perhaps, in one respect: there is no glossary in the new book, and the old one has a very complete one. Students of the *Selections* will miss this useful help; beginners can hardly do without it.

Dr. Hall's book does not render Vol. II of the "Specimens" or Emerson's *Reader* superfluous; in the latter book early M. E. is only represented by 8 pieces, and only one of these is also in the *Selections*. Emerson prints one text of Juliana, Dr. Hall both, while Emerson's selections from the *Poema Morale* (from one MS.), from the *Bestiary*, and from *Genesis and Exodus* are shorter than Hall's.

"The texts follow the manuscripts in all details" (Pref.). When a ripe scholar and conscientious editor like Dr. Hall, who has already won his spurs by his admirable editions of *Minot's Poems* and *King Horn*, makes this statement, we may rest assured that the limit of accuracy attainable has been reached.

The notes — a modest appellation — must be the outcome of a stupendous amount of patient research; on every page (they fill 453 pages) they testify to Dr. Hall's wide reading, and his thorough command of the subject he is dealing with. In fact, each section of these Notes contains a summary of practically everything that is known about the text treated — its authorship, its sources, the editions of it, the "literature", while further the phonology and inflexion, and the dialect are dealt with. In the case of the poetical pieces the metre is discussed. Special mention is made of the loanwords each selection contains. What makes the notes particularly interesting, is that they are not a mere compilation; they embody the results of much independent research; see, for instance, the discussion of the authorship of the *Ancrene Wisse*.

On glancing through the notes I made the following remarks:

p. 250. 'onne corresponds to *ænne* rather than *ane*'. The *o* (= [ɔ:]) can only represent O. E. *ā*; *onne* corresponds to O. E. *ānne*, a by-form of *ænne*, already found in Alfred; see Cosijn, *Altwests. Gr.* I, p. 105, and II, p. 60. — p. 254/27. "*blais: ai* is an English graph for *ei*". For 'English' read 'Anglo-Norman'. Under certain circumstances, especially before *s*, *t*, and *d*, A. N. *ai* and *ei* were smoothed into *ē*, hence inverted spellings: *ai* for *ei*, and conversely. Compare a similar orthographic phenomenon in M. E., owing to the coalescence of *ai* and *ei*. — 261/122, (*he*) *wdrt it war*; cf. the identical Dutch and German idiom. — 2621/154 *treuthes faeston* = they confirmed (pledged) their truth (faith), rather than "made solemn declaration of fidelity". — 263/201, *innen dæis*. Dr. Hall does not approve of Thorpe's translation 'within a day', one of his reasons being that *innan* with a gen. is strange. But *innan* is occasionally followed by a gen.; see Wülfing, *Syntax i. d. Werken Alfr. d. Grossen*, § 694^c, and also Bosworth-Toller i. v. *innan*. — 301/151. "*Arewe*, apparently found only here". For examples of the noun *arege*, another spelling of this word, see Mätzner's *Wörterbuch*, which also gives a number of instances of the adj. *arwe*. — 389/6 instead of *wergian* read *wer(i)gan*. M. E. *wearien*, *warie(n)* (the latter being the usual form) can, however, hardly have descended from *wergan*; the *a* points to the influence

of *wearg.* — 415/1, *Leofemen*. Why does Dr. Hall compare this form of address with *Men þa leofestan* of the *Blickling Homilies*, and not with *Leofan men*, so frequent in *Wulfstan*?

I sincerely hope that Dr. Hall's book may prove a great boon to students of English in this country.

Amsterdam.

W. VAN DER GAAF.

Readings in English Social History from Contemporary Literature.
 Edited by R. B. MORGAN, M. Litt., Inspector of Schools to the Croydon Education Committee. Cambridge University Press. 1921. Vol. I (From Pre-Roman days to 1272), Vol. II (1272—1485). 4/— net each.

The idea of a book of this sort, if not new, is certainly excellent. The present series is intended for schools and might be useful for our school-libraries. What is required in a compilation of this kind, is that the work should be in the hands of a scholar who is thoroughly acquainted with the subject and able to present the most suitable passages on suitable subjects.

The editor explains that his choice has been partly decided by a wish to tempt readers 'to explore for themselves the sources from which the extracts are taken,' and he has, therefore, 'where possible, chosen his selections from such editions of authorities as can be found in any modern reference library.' This may, no doubt, be an advantage, as long as the editor is able to distinguish between 'authorities' that are representative of the present state of our knowledge, and those that are antiquated. And it surely could only be useful if the compiler had occasionally introduced passages from less accessible sources if they were interesting. Unfortunately, it must be said that one gets the impression that the compiler's knowledge does not reach much further than the authorities he has found in the reference library. This explains the insertion of the dissertation on *boe-land* and *folc-land* by John Allen. The compiler would not have done that (certainly should not have done that) if he had been acquainted with Professor Paul Vinogradoff's article in the *English Historical Review* of 1893. One sentence from this article would be more instructive than what he gives from Allen: "All the great difficulties disappear if we will but reject this dogma (*viz.* of Allen) and once more say with Spelman, *Folcland — terra popularis, communis ure et sine scripto possessa.*" — The story of Gregory's meeting with the slave-boys in the Roman market-place is given in a version of William of Malmesbury. How much better than this vague and partly unintelligible story would have been the charming tale in Aelfric's Homily, familiar to most students of Old English from Thorpe or Kluge. The accounts of the Danes in England are taken from Henry of Huntingdon and Holinshed, although one would have thought that the Anglosaxon Chronicle or *Wulfstan* would have been both more 'contemporary' and interesting.

The later texts are, quite properly, given in modernized versions. An exception is made for *London Lickpenny*, of which some stanzas are given in the text of Skeat's *Specimens*. The introductory words seem to show that the author has not completely understood the poem. "The poor countryman endeavours to obtain legal justice in London but his 'lack of money' is a drawback. After visiting the King's Bench, the Court of Common Pleas, the Court of Chancery, and obtaining no redress, he proceeds to Westminster Hall." As the notes in Skeat's *Specimens* are neither very clear it

may be useful to point out that the countryman did not 'proceed to Westminster Hall after visiting the courts, for the simple reason that he was already there, the courts being held in Westminster Hall ¹). And the insertion of a comma in the third line of strophe 8:

Cooke to me, they tooke good entente,
is hardly likely to promote the intelligibility of the poem.

In spite of these drawbacks the two little books will be found interesting to many a reader past school age. The illustrations, too, are an 'advantage in a book of this sort, although it is only just to add that here as well as in the texts one misses the knowledge of the expert. There are reproductions of manuscripts, but it would surely have occurred to one acquainted with Old English that the reproduction of an Old English manuscript would be more useful than an Icelandic one, and that such a reproduction in a book of this sort would be useless without a transliteration. And it seems hardly to the point to illustrate an old Roman road by giving a photograph of the modern road, well-paved and dust-free, with carefully bordered side-paths and telegraph-poles.

One other point may be mentioned. Books of this sort serve to remind the reader that the study of English philology is inextricably wound up with the study of English history. Many readers will be sent, by the reading of these extracts, to the more important books on the subject. One of the most important of these for the Old English period is not mentioned here, and seems to be so little known among students that it may be proper to draw their attention to it: I mean Professor Hoops's *Reallexicon der germanischen altertumskunde*. What student of English, when asked or asking himself why 'Christmas Eve' means the day *before* Christmas, will, as a matter of course, turn to this book to have it explained to him that it is due to the Oldgermanic habit of considering the evening (not the morning) as the beginning of a day, so that O.E. *Frigdæg* was indeed Friday, but a day that lasted from what we call Thursday evening to Friday evening, so that *Frigeaefen* corresponds to Thursday evening. *Bocland* and *folcland* are, of course, also explained here, as well as other sides of Old English life.

Books such as these selections, therefore, may be useful to advanced students as well as to schoolboys, if in a different way.

E. KRUISINGA.

Manual of Modern Scots. By W. GRANT and J. MAIN DIXON.
Cambridge University Press. 1921. 20/— net.

Scientific students of English and those teachers to whom practical i. e. immediate utility is not the alpha and omega of their professional work will welcome this full treatment of one of the most important varieties of English. Although English people seem to be willing to leave the study of their language largely to foreigners, the study of Scotch and other forms of English will naturally cause so many difficulties to others than natives that all who are interested in the subject will be grateful to Messrs. Grant and Dixon for the work they have performed so well. The book consists of three parts, phonetics, grammar, and reader, and all three seem to be well-done.

¹) For the text of the poem and its authorship and interpretation, see also Professor Kern's article in *Neophilologus*, III.

The phonetic description of the present Scotch sounds is perhaps more elaborate than is required and contains some repetitions due to the mechanical application of the scheme, but this is of little importance except that it may help to discredit phonetics, which is none too popular either in England or on the Continent among scientific students of language. But it must be said, apart from this, that the treatment of the sounds is very clear and satisfactory. And that is by no means a praise that can generally be given to books on language, although the name of the first of the two authors would lead us to expect a thorough treatment of the phonetical chapter.

A historical treatment of the Scotch sounds forms no necessary part of a book like the present, but it would be welcome to many readers. It must be confessed that the tables in which the sounds of Modern Scotch and Old Westsaxon are compared do not really satisfy the historical student. The example of Dr. H. Mutschmann's *Phonology of the North-Eastern Scotch dialect* (Bonn, 1909) might have shown the better way. It is true that this book is not mentioned in the bibliography, but it is hardly likely to be unknown to at least one of the two authors, and I am afraid that its absence from the list of works referred to is due to the absurd tendency fostered by war-propaganda to ignore foreign, or at least German, work.

The chapter on grammar is a long one but full of interest. This interest, however, is lexicographical rather than grammatical, for Scotch accidence and syntax does not differ materially from standard English. The chapter also serves to supplement the introduction to Professor Gregory Smith's *Specimens of Middle Scots*.

The third part contains a series of extracts from Scotch writers of the last hundred and fifty years and a selection of ballad and songs, all accompanied by a phonetic transcription. This part is practically an introduction to the study of Scotch literature, and will be welcomed by students who do not care for the other parts of the book.

E. KRUISINGA.

Exercises in English Pronunciation, by M. L. ANNAKIN, B. A.
Halle, Max Niemeyer, 1920. (Date of Preface, Dec. 1913).

This book is, as the author states in his preface, intended primarily to provide the foreigner with materials for systematic practice of any English speech sounds that may present difficulties to him.

These materials consist in a great many (nearly 50) batches, each of 20 sentences (except the last two, which amount only to 8 and 12). On the left hand pages we find the phonetical transcription of the sentences that are printed in ordinary spelling on the opposite pages. The phonetic notation used by the author is the same in all essentials as that used by Michaelis and Jones in the *English Phonetic Dictionary*, and the pronunciation represented is distinctly Southern. As far as I have read the book, I have not been able to detect any mistake or misprint, except in the matter of stress. The author has neglected to make a difference between primary and secondary stress. Such a word as *investigation*, for instance (page 8), has the same stress-mark for the second and the fourth syllable.

Another, more serious, objection is, however, that the words are phonetically transcribed as units and not as parts of breath-groups. For such a sentence as 'Father, mother, sister and brother are all together' it became, therefore, necessary to have the word *brother* printed in two ways (*broðə*

and *brvðar*), and it is difficult for a beginner to see why there should be two pronunciations of this word, whereas the words *fāðā*, *mōðā*, and *sistār* are pronounced in one way only.

Besides, the system of composing detached sentences instead of coherent passages is not exactly recommendable, for the result is often a series of nonsensical compositions as 'The brothers were almost smothered with feathers; The heathen hurry hither and thither, they know not whither', — by the side of Keats's: 'Thou light-winged Dryad of the trees,' etc., or Wordsworth's: 'Our birth is but a sleep and a forgetting', etc.

The book may, however, be of practical use for those that mispronounce certain consonants or vowels. There are 23 series, each of 20 sentences, on the pron. of p, b, t, d, tš, dž, etc., and 22 on that of the various vowels. Why the number should always be 20, is a puzzle. The book is intended for foreigners, and foreigners find, as a rule, a great difficulty in pronouncing certain particular sounds, and to these a greater number of sentences should have been devoted than, say, to *m* or *n*.

The last, not the least important question, is whether the book possesses any qualities by which it is likely to depose Sweet's *Elementarbuch*, Sweet's *Primer of Spoken English*, Ripman's *Specimens of English*, Jones's *Phonetic Transcriptions of English Prose*, or Montgomery's *Types of Standard English*. And I regret to say that each of these books contains several elements which are wanting in Mr. Annakin's book.

Rotterdam.

W. A. VAN DONGEN Sr.

The Pronunciation of English Words derived from the Latin. By JOHN SARGEAUNT. With Preface and Notes by H. BRADLEY. Correspondence & Miscellaneous Notes. S. P. E. Tract IV. Clarendon Press, 1920. 2/6 net.

The Englishing of French Words. By BRANDER MATTHEWS. — *The Dialectal Words in Blunden's Poems*, etc. By ROBERT BRIDGES. S. P. E. Tract V. Clarendon Press, 1921. 2/6 net.

The first publications of the S(ociety for) P(ure) E(nglish) were treated with rather adverse criticism in *Engl. Studies* II, p. 25-27. Nevertheless, the Delegates of the Clarendon Press have continued to submit its tracts for review, and readers may be interested to learn more about these half scholarly, half amateurish attempts to deal with problems and tendencies of the living language, and to lay down rules, or rather suggestions, for the guidance of the general public.

Tract IV, on the pronunciation of English words derived from the Latin, should be read side by side with Jespersen's chapter on the subject in his *Modern English Grammar* (I, 4.51 sqq). It shows, for one thing, that the knowledge of Latin deemed requisite for the Dutch B-student by his praeceptors, is not an unmitigated blessing, but may even lead him astray. I am here reminded of the scorn poured on it by a colleague, when he assured me that the only occasion he had had for it was the occurrence of some Latin lines in notes on the history of the mediaeval drama. This, however, is going beside the point — which is, that a knowledge, small or extensive, of *classical* Latin only, is not sufficient help in cases where the 'quantity' of a vowel or the stressing of a word of Latin origin, has

to be decided on in Modern English. As Mr. Bradley explains in the introduction, "the Latin taught by Pope Gregory's missionaries to their English converts at the beginning of the seventh century was a living language", and deviated in many points of pronunciation, quantity and accent from the classical Latin of the first century. "In Chaucer's time, the other nations of Europe, no less than England, pronounced Latin after the fashion of their own vernaculars. When, subsequently, the phonetic values of the letters in the vernacular gradually changed, the Latin pronunciation altered likewise. Hence, in the end, the pronunciation of Latin has become different in different countries." Hence, in England, the traditional grammar school pronunciation of Latin, which has partly obtained till the present day, but is now obsolescent. It is, however, the basis of the pronunciation of the many classical derivatives in English, and as such worthy of careful examination.

In this tract Mr. Sergeaunt "describes, with a minuteness not before attempted, the genuine English tradition of Latin pronunciation, and points out its significance as a factor in the development of modern English." After a summary of the rules for Latin words, he arranges English words of Latin origin according to their Latin stems, and discusses quantity and stress by reference to the latter. In many cases, however, the English words are refractory and refuse to conform, nor are the pronunciations given always in accord with those of the *Concise Oxford Dictionary*, in so far as I have verified them. Mr. Sergeaunt's way of dealing with some of the 'exceptions' occasionally provokes a smile. If *locate*, *orate*, *negate*, *placate* and *rotate* refuse to stress the penultima, they do so at their peril: "With most of these we could well dispense." The opposite of the famous saying: *Sint ut sunt, aut non sint!*

There is, however, a pleasant flavour of classical scholarship about Mr. Sergeaunt's paper, which ends with a couple of anecdotes about an Essex rector, an Oxford don, and Dr. Johnson. If here and there less exact, it is more readable than many a treatise by more 'scientific' linguists.

The pamphlet includes a couple of miscellaneous notes that call for little comment. In one of them Mr. Fowler calls attention to the word *protagonist*, which is often put to what he considers illegitimate uses. From meaning originally the chief actor in a Greek play — one single person, therefore, — it has come to be used in the plural, to be burdened with pleonastic adjectives like *chief*, *leading* etc., and to do duty for the word *advocate*. All these 'abuses' Mr. Fowler illustrates with plentiful quotations. In so doing, however, he begs the question whether an extension or alteration of the meaning of an originally Greek word is any more unlawful than such a treatment of other words; of which the history of every language affords innumerable instances. And he further overlooks the fact, or ignores it, that the word *protagonist* has met with the same fate in other European languages, so that this is not a specific English aberration. I have recently happened across an instance in French and one in Italian, which I here subjoin:

".... tout roman dont l'action se passe hors de Paris, ou dont les *protagonistes* ne sont pas gens fréquentant les courses, les thés ... est un roman bourgeois ou paysan." (Ernest Pérochon, *Nêne* (1914), préface de Gaston Chérau).

"Io non so quale altro narratore abbia saputo imprimere il sigillo di un' individualità così originale pure ai personaggi secondari che sogliono nei romanzi far contorno ai *protagonisti* con fisionomie generalmente convenzionali." (Laura Toretta, *George Meredith*, p. 77. 1918).

In both cases *protagonist* is used in the plural, to denote the principal characters in a novel, absurdly, according to Mr. Fowler. Such usages may

for a moment jar on the ears of the cultured; but are not hundreds of words being used in senses that did not originally belong to them? This does not mean that inexact uses of words are to be encouraged; but when once an alteration or extension of the original meaning has become established and serves a useful purpose, it should pass muster.

In another note Mr. Robert Bridges, the author of the tract on *Homophones*, apologizes for having called the International Phonetic Association an Anglo-Prussian Society. He has been assured that it is . . . Gallo-Scandinavian.

As Tract IV attempts to answer the question: "How should words of Latin origin be pronounced?" — so no. V deals with French words that have been recently imported into English. The writer, Mr. Brander Matthews, an American member of the Society insists that "English should be at liberty to help itself freely to every foreign word which seems to fill a want in our own language. It ought to take these words on probation, so to speak, keeping those which prove themselves useful, and casting out those which are idle or rebellious. And then those which are retained ought to become completely English, in pronunciation, in accent, in spelling, and in the formation of their plurals." Naturally the 'man of culture' who knows 'his' French will try to pronounce them in the French way, and thus prevent or retard this complete assimilation. The Americans seem to anglicize French words more readily than the denizens of the United Kingdom, and this, the author frankly states "is, perhaps, because the men of culture in the United States are fewer in proportion to the population."

The author discusses several categories of newly adopted French words from his point of view, supplying hints and cautions wherever necessary. His remarks will be welcome to many foreign students of English, who are often perplexed whether they ought to pronounce a French word in English in the French way, or attempt an anglicization. That the author speaks of "the Gallic nasality of the second *n*" in *nuance* need not perturb us. Veterans of our late mobilization will be interested to learn that the privates of the American Expeditionary Force in France habitually shortened *lieutenant* [Am. pron. *lu: tənənt*] to [*lu: t*], just as we abbreviated *litenant* to *luit*.

Mr. Matthews announces a forthcoming *History of the English Language in America* by Prof. George Philip Krapp.

In view of the fact that one of the objects of the Society is "the enrichment and what is called regeneration of the language from the picturesque vocabularies of local vernaculars", Mr. Bridges examines the dialectal words in *The Waggoner and other Poems* by Edmund Blunder. (1920) as to their fitness for adoption into the standard language. As might be expected, he takes repeated occasion to tilt at homophones, and at Southern English, "the vulgarity and inconvenience of its degradations". If the Poet Laureate continues like this, we shall before long have to go and stay at Berwick-upon-Tweed or Gretna Green, in order to have our English fashioned and sanctioned anew.

R. W. ZANDVOORT.

From the Log of the Velsa by ARNOLD BENNETT. With a frontispiece by the Author and many Illustrations by E. A. Rickards. London, Chatto & Windus. 1920. 18/— net.

The twentieth century is not the age of the child, it is not the age of labour, it is the age of travel. As a consequence we are assimilating and making for one uniform type of man. Fortunately, however, we have not

come to that as yet. In 1912 Holland could still boast sufficient individual attractions and originality to draw forth the wit of an impressionable English tourist. A son of proud and self-confident Albion, the people of pride, as Heine said, has visited our little country, little, that is, in extent. The impression and ideas provoked by it have been fixed in 70 witty pages of the above book. The tour was made by boat in the good old days of 1912/13 through Holland and the Baltic and along the Flemish, French and East English coasts. Seventy witty pages on Holland. Yes, witty, exclusively, deliberately and spontaneously witty. The wittiness of the book is at the same time its monotonousness. Sometimes when a more serious tone is attempted, it seems to be of an order of seriousness that borders on the comical.

The humour is typically English. It is gentle, but dry. Not the succulent and rich humour that provokes rollicking laughter, not the sensuous humour of the Flemish. It springs from the mind rather than from the feelings. The expert can detect the tricks that have been consciously or unconsciously employed. It is not everybody, however, that possesses such 'interior notitia', and besides, insight and ability do not necessarily go together.

What does he say in the book? Well, to the Dutchman with any knowledge of self, of his country and of the world, to the philosophically minded, therefore, his utterances are not up to much. In this book Mr. A. B. does not reveal himself as a capitalist in the realm of philosophic speculation, but neither does he pretend to appear in that light. The book is apparently intended to provide light, digestible stuff, which, in fact, it does dessert, no more, though here and there we do stumble across some vagrant, solitary profundity.

His remarks are put before the reader untested. They are seldom correct, often incorrect and mostly one-sided. Yet, here is a man who speaks from actual observation and often expresses views of singular candour and freshness. Children and the best artists generally have that way, so he accordingly also has their limitations. He is sufficiently modern to escape being old-fashioned. The stillness of a town like Zierikzee is 'a tragic spectacle'. Of course! To modern man with his crave for sensation silence is death. 'More like England' on the other hand is a delightful bit of self-criticism.

With Mr. A. Bennett for a travelling companion you may look forward to any number of witty remarks a day. Whoever cannot travel or whoever can, but who seeing does not see and hearing does not hear, should procure this book and drink this spirituous draught that tickles, but not inebriates.

N.

P. V.

Methods and Materials of Literary Criticism: Lyric, Epic, and Allied Forms of Poetry. By CHARLES M. GAYLEY and BENJAMIN P. KURTZ — Ginn, 1920. 3 dollars.

I could wish this monumental work in the hands of all serious students of literature, no matter whether Dutch, English, French, German or Scandinavian is their special *line*. Crammers had better leave it severely alone. It is a guide, and an invaluable one; it is not a pilot getting one's vessel past rocks and shoals and into a safe harbour, while one is soundly asleep in one's berth all the time.

"Each literary type or species has been considered in a twofold aspect, theoretical and historical. In each of these subdivisions the first section presents an analysis of the subject under discussion and a statement of the problems involved, with indication of the authorities most necessary to be consulted; the second section consists of a bibliography, alphabetically arranged and accompanied by annotations which aim to give the student or the prospective buyer some idea of the content and value of the work in its bearing upon the subject; and the third section supplies in outline the theory, or history, as the case may be, of the type or form under consideration as developed in various national literatures, and cites specific authorities for periods, movements, and germinative influences in poetry and criticism". Thus the authors in their Preface (page IV), and the amount of material they have amassed it as enormous as the labour of arranging and classifying it must have been.

Occasionally indeed — and it could not have been otherwise, considering the scope of the work — Messrs Gayley and Kurtz had to fall back on second-hand information. This has e. g. been the case in the sections dealing with Dutch literature, and I really think we have been treated more perfunctorily and inadequately than any other European nation. A summary of lyrists which includes Tollens and Bogaers, but omits Da Costa and ignores our remarkable *Nieuwe Gids* movement altogether, gets my Batavian dander up. And although I am not going to dispute the verdict on page 765 that 'with one or two exceptions the Dutch epic has attained neither importance nor grace', my grievance is that the great exception is not mentioned and our sole important contribution to the literature of the world practically ignored, to wit *Van den Vos Reynaerde*. To this day there are people in England, America and elsewhere who speak of *Reineke Fuchs* and attribute the classical version of the Reynard cycle to some German, chiefly to Goethe, who I think is not in need of the laurels honestly earned by the Flemings Willem and Arnout.

On page 338 the name of the American translator of Vondel's *Lucifer* is given as C. L. van Norden. This should be *Leonard C. van Noppen*. On page 16 the *pantoum* is mentioned among the lyrical forms (villanelle, triolet &c) which had been evolved in France up to the sixteenth century. I think this is an oversight, as it is hardly probable that a Malayan verse-form could have found its way into France at that early date. For that matter it would be interesting to know the pantoum's first appearance in European literature. The earliest instances known to me are three charming German ones, by Chamisso. Afterwards this form was cultivated by some French Parnassiens. In English literature the pantoum appears to be rare and I do not recollect having met with specimens of the regular type, though Squire's 'Behind the Lines' is rather pantoum-like in its effects....

The wind of evening cried along the darkening trees
 Along the darkening trees, heavy with ancient pain,
 Heavy with ancient pain from faded centuries,
 From faded centuries.... O foolish thought and vain!

O foolish thought and vain to think the wind could know,
 To think the wind could know the griefs of men who died,
 The griefs of men who died and mouldered long ago:
 "And mouldered long ago," the wind of evening cried.

Is it not a little risky to group Swinburne with 'the greater poets' and to leave Matthew Arnold outside the circle, assigning to him a place among

the lesser stars? (See page 30). The book took more than fifteen years to compose, which explains what in my opinion is a heresy. Swinburne's fame has rather paled since his death, whereas Matthew Arnold's has, if anything, increased. What had James Thomson, the author of the *City of Dreadful Night*, of *Vane's Story*, and of the two famous Sunday idylls, in common with the Pre-Raphaelites? Page 332 presents us with quite a number of modern German lyrists, several of whom are respectable mediocrities, but Detlev von Liliencron is forgotten. — All these things demonstrate once more that no modern can aspire to the fame of Hugo Grotius who was reputed to carry the contents of all existing books about with him in his head.

WILLEM VAN DOORN.

I append a metrical translation which I have attempted of eight introductory stanzas to Frederik van Eeden's *Ellen*.

Stem.

Als goddelijke banneling
In eenen wereldlijken kring
Stil zich bewegend, zonder hoon,
Wanend hen laag, — zich Godenzoon, —

Een vreemd kind in een vreemd geslacht,
Heeft hij zich bitterlijk gedacht,
Zacht-donkre Deemoed toen gedaan
Dicht om zijn helder Godsbestaan.

Dat rein dit bleev' — en onontwijd
Zijn droef-gezonken majesteit,
Laatst, kost'lijk erfgoed, door 't geringe
Laag-denkend volk der wereldlingen.

Den wilden Koningstrots in dwang
Grimmiglijk houdend, was zijn gang
Zacht onder menschen — Ja! zij zagen
Hem 't leed der ballingschap niet dragen.

Maar — zooals 'n Kind in vreemd gezin,
Na schreiend mokken, zich wat in
Al 't vreemde dat er om hem leeft
Vermeit, daar 't toch niet ander heeft,

Zoo, — als met knapen van de straat
Een prinsje, dat toch zijnen staat
Nooit gansch vergeet, — heeft hij gespeeld
Van Liefde, Eer en Roem, — gedeeld

Droefheid en vreugde, — ja! ook wel
Hartstocht. Maar ontbrandend snel
In gloed van schaamte, zoo hij had
Van zijn in-innerlijken schat

Goud-woord getoond aan menschen-oog,
Uit hoovaardij. Want dan bedroog
Hij 't liefste Zelf, — daar niet gevonden
Werden op aarde, die 't verstonden.

A Voice.

He moved, an exiled God forlorn,
Conscious of Rank, but without scorn,
And ever quiet, never loud,
Among the worldlings' paltry crowd.

His thoughts were bitter of his place,
Alien amidst an alien race;
Then a dark cloak of meek surrender
He drew close round his godlike splendour,

To keep its purity unstained,
His sunken greatness unprofaned;
Screening from abject, grovelling eyes
His last dear heirloom in this wise.

His savage royal pride he curbed
With dogged grimness, nor disturbed
With noisy tread the folk around;
Yea, exile, ne'er was exile found.

But, as in a strange house a child
First weeps and frets, then is beguiled
By all the curious things it sees, —
Having naught else with power to please, —

And, as a little prince astray
With urchins of the street will play,
Though not unmindful of his birth, —
So he has toyed with things of Earth,

Love, Honour, Fame, — shared joy and pain,
Even Passion, sometimes. — Though amain
Burning with sudden shame, when he
Had shown, betrayed by vanity,

To human eye a golden word
From his deep-hidden, inmost hoard;
Why thus his dearest Self denude?
None were on earth who understood!

On the Art of Reading. By SIR ARTHUR QUILLER COUCH. Cambridge University Press, 1920. pp. VII + 237. 15 sh.

This attractive book, containing twelve lectures delivered by Professor Quiller Couch in the University of Cambridge, purports to be a sequel to that on *The Art of Writing*,¹⁾ published in 1916.

To try and follow up the success of a first volume complete in itself seems in literature a particularly hazardous undertaking. The inferiority of such second ventures has indeed so often been indicated, that the allegation has almost obtained the prestige of a literary axiom.

The volume under discussion is no exception to the fatal rule. We must immediately add, however, that in this case the inferiority seems to us but slight and as the first collection was almost universally recognized as a signal success, a book rarely instructive and witty at the same time, this amounts to saying, that *On the Art of Reading* is a publication to be thankful for. Indeed it makes one realize once more the importance of the art of printing, which enables us to attend at our leisure and at little cost a series of such original and stimulating lectures.

What is chiefly responsible for the impression of inferiority which the volume makes, when compared with its first part, is the admixture of some controversial matter and the frequent harking back to the idea, that 'the real battle for English lies in our Elementary Schools, and in the training of our Elementary Teachers'. And though the professor need not fear, as he says in his preface, that 'these lectures (will be) condemned as the utterances of a man who, occupying a chair, has contrived to fall between two stools,' there is a grain of truth in his self-accusation: occasionally we regret a want of unity, a want also of a definite, clearly marked aim.

The author is at his best, we think, when he forgets the obligation under which the titles of his lectures lay him, when he simply and unconcernedly talks of that which has his ardent love: English literature, the classics and the Bible. Fortunately this occurs very frequently and so, instead of a treatise on the art of reading, his book has chiefly become a storehouse of chats on the most varied literary subjects, a promiscuous collection of little essays, comments, allusions, quotations, all so pleasant, fresh and instructive, that like the author himself, we often forget the title of the book, the promises or threats of the introduction, altogether.

A. G. v. KRANENDONK.

New Numbers of the 'World's Classics'.

228. *Selected English Short Stories*. Second Series (XIX and XX Centuries) Humphrey Milford, Oxford University Press. IX + 483 pp. 2 s. 6 d.

In this handsomely bound and very carefully printed little volume nineteen English and American authors, ranging from Charles and Mary Lamb to Murray Gilchrist and O. Henry, are represented with twenty-eight stories. A very pleasant, readable collection, containing some real masterpieces as Henry James's *Four Meetings* and Gissing's *A Poor Gentleman*, and but few insignificant, conventional sketches, as Gilchrist's *Gap in the Wall*. If,

¹⁾ Reviewed in *E. Studies*, December 1919.

however, we were asked: "does this anthology give an adequate idea of the standard of modern English story-writing?", we should have no hesitation in declaring it does not — not by any means. The preface reveals the reason: 'No selection from living writers has been attempted', it curtly announces. But why not? Difficulties of copyright? But the table of contents shows, that for no fewer than ten of the authors included a 'kind permission' of some firm or other was wanted. Surely these kind permissions might have been obtained for the work of several living writers as well? And what gain this would have meant! Thomas Hardy, Rudyard Kipling, Joseph Conrad, John Galsworthy, H. G. Wells — to mention only a few of the most obvious names — how painfully we feel their omission! And if the difficulty of copyright was really insurmountable — which we think very unlikely — the collector should not have included such recent work as that of say O. Henry either. He had better have left the XXth century alone and stopped at about 1890. For as it is, the book, together with the 'First Series,' forms a very judicious and valuable anthology of Victorian stories, but of the art of the moderns it gives a ludicrously insufficient image.

219, 220. *English Prose*, chosen and arranged by W. Peacock. 1921.

Vol. I. *Wycliffe to Clarendon*. pp. XV + 590 2s. 6d.

Vol. II *Milton to Gray*. pp. XI + 593 2 s. 6d.

This prose anthology, to be complete in five volumes, is not Mr. Peacock's first venture in this field. His 'English Prose' and 'Selected English Essays' are well-known, and have shown that he possesses the two essential qualities for this kind of work: an extensive knowledge of literature together with excellent taste and judgment. Now that he has undertaken a similar task on a larger scale, his work bids fair to become a classic.

In the two volumes now ready, no fewer than ninety authors are represented, most of them very fully and characteristically. To illustrate the development of the language a few passages — from the 14th to the 18th century — are given in the original spelling. Another distinctive feature of the work is the inclusion of prose-drama.

The outward appearance of the books approaches perfection.

A. G. v. K.

Brief Mentions.

Historische Grammatik der englischen Sprache, von DR. KARL LUICK. Sechste Lieferung (1e Hälfte). Leipzig. Tauchnitz, 1921.

This instalment (p. 513-548) is published in order to complete the treatment of vowels in Old and Middle English. We are now coming to a period that interests a far greater number of students of English in Holland than the preceding instalments could do, although it need hardly be said that the modern period cannot really be understood completely without a knowledge of the earlier ones. In the last section of the present instalments the author explains the retention of *id* in *assuredly*, *reservedness*, etc. He might have added that the ending had lost its vowel at an earlier time in such cases as *astonishedly*, *embarrassedly*, etc. — K.

Mensae secundae. By JOHN MINTO ROBERTSON. Being a collection of Latin mottoes, phrases, and memorabilia, current in English. Aberdeen: University Press, 1921. Cloth 3/— net.

This little book, rather high in price through its binding that is more elaborate than one would think necessary for a book of this sort, will be useful both to those who

know Latin and those who do not. It gives lists of mottoes of the British Navy, the British Army and the Imperial Forces, of the British Colonies and Dependencies, of Towns in Great Britain and Ireland, of Schools, Colleges, Societies and Universities, of the Livery Companies of the City of London; punning mottoes, jocosities and anagrams, mottoes of publishers, banks, companies and orders; famous familiar and proverbial sayings, abbreviations and contractions of Latin words and phrases commonly used in writing and printing, and Latin phrases much used in current English. — K.

Helps for Students of History, no. 40. J. E. W. WALLIS, *English Regnal Years and Titles* (English Time-Books Vol. I). S. P. C. K. 1921. 4/— net. — no. 43. H. H. E. CRASTER, *The Western Manuscripts of the Bodleian Library*. 1/3 net.

Although this series is intended for students of history many students of English will welcome these two volumes. Many have found the inconvenience of dating Acts of Parliament when they found them with their usual designation of the regnal year of the sovereign. With the help of the tables in the first book this difficulty can now be overcome. Incidentally the student will learn a good deal that is of interest.

The second volume will be useful, it is to be hoped, to the students who will turn to the independent study of manuscripts, and instead of visiting the Camera reading-room turn their steps to the Bodleian when they spend their leave at Oxford. — K.

English Synonyms by GEORGE CRABB. Routledge. 6 shillings.

This centenary edition will scarcely prove less helpful to students than its predecessors. Crabb has always been noted for his exhaustive treatment and though his authority has occasionally been challenged he has maintained his position. The paper of this edition is good, the type is very clear and the cross-references enable the student to find what he wants without having to spend a weary time in looking for it. A serious defect, however, is the lack of illustrative quotations taken from good *modern* writers. In this respect all English books on synonyms break down woefully. A volume on the lines of Gunther's *English Synonyms* but on a larger scale giving copious quotations from contemporary literature still remains to be written.

In its present form, apart from differences due to type and general arrangement, no great changes have been introduced, nor has the book appreciably increased in bulk. — S.

A Thousand and One Notes on A New English Dictionary. By GEORGE G. LOANE M. A. 64 pp. Copies (5/—) to be had from the Author, 4 Linnell Close N. W. 4.

It was with the object of providing a supplement to the Oxford English Dictionary that Max Born wrote his *Nachträge* (3rd volume Berlin 1914). Wide as the scope of the famous Oxford Dictionary is, the uses of quite common words are often but poorly illustrated, especially in the earlier volumes. The prepositions do not always come to their own and the older stages of English receive preferential treatment at the expense of the living language. In the later volumes this defect is less apparent though even here some gaps are noticeable. In a booklet of 64 pages Mr. Loane has therefore collected some additional material. The notes deal with: 1. words not given, 2. senses not given, 3. earlier and later instances, 4. errors. While admitting the usefulness of Mr. Loane's *Notes* we cannot consider that our knowledge of modern English is materially increased by the publication of his booklet, as the modern stage of English is treated as of secondary consideration. Many neologisms and warwords which the Oxford Dictionary naturally omits are sought in vain in this slender volume. — S.

L. E. *Zijn Zoon en zijn Huis*. Harrap's Bilingual Series.
128 pp. 1/6.

In this series, which includes French, Spanish, Italian, German, Russian, Danish and Dutch reading books, the text and the English translation have been printed on opposite pages. This little volume may be strongly recommended to candidates preparing for the A certificate in English. It gives a readable Dutch text and a very idiomatic translation by Miss de Wilde. — S.

Bibliography.

POETRY, FICTION, DRAMA.

Shakespeare's Sonnets. 7 × 5¹/₄, xix. + cliv. + 7 pp. Stratford-upon-Avon: The Shakespeare Head. Oxford: Blackwell. 10s. 6d. n.

Nymphidia. The Court of Fayre. By MICHAEL DRAYTON. 7 × 3³/₄, 30 pp. Stratford-upon-Avon: The Shakespeare Head. Oxford: Blackwell 5s. n.

The Poetical Works of ROBERT HERRICK. Edited by F. W. Moorman, with a prefatory note by Percy Simpson. Milford, 1921. 5/- net. [A review will appear.]

Irish Poets of To-day: an Anthology. Compiled by L. D. O. WALTERS. Fisher Unwin. 1921. 8/6 net.

Ballads of a Bohemian. By ROBERT W. SERVICE. 7¹/₂ × 5, 205 pp. Fisher Unwin. 5s. n.

Intrusion. By BEATRICE KEAN SEYMOUR. Chapman & Hall. 8/6 net.

Pugs and Peacocks. By GILBERT CANNAN. 7¹/₂ × 5¹/₄, 288 pp. Hutchinson. 8s 6d. n.

The Thirteen Travellers. By HUGH WALPOLE. 7¹/₂ × 5¹/₄, 286 pp. Hutchinson. 8s. 6d. n.

Memoirs of a Midget. By WALTER DE LA MARE. Collins. 8/6 net.

The Two Gentlemen of Verona. By W. SHAKESPEARE. Edited by SIR A. QUILLER-COUCH and J. DOVER WILSON. Cambridge University Press. 6/- net. [A review will appear.]

Back to Methuselah. A Metabiological Pentateuch. By BERNARD SHAW. 7¹/₄ × 5¹/₄, xci + 287 pp. Constable. 10s.

Prefacing it with an essay of eighty pages headed "The Infidel Half Century," Mr. Shaw here attempts, in dramatic form, "a second legend of Creative Evolution" — his first Part being in the Garden of Eden, his second the Present Day; his third 2170 A.D.: his fourth 3000 A.D.; and his last, "As Far as Thought can Reach, 31920 A.D."

The Chapbook. No. 24, June 1921. *A List of 101 Commendable Plays*, Ancient and Modern, compiled by the Plays & Publications Committee of the British Drama League. Poetry Bookshop, 1/6 net.

[The publication of *The Chapbook* is to be suspended until January 1922.]

TAUCHNITZ REPRINTS.

4548. *Androcles and Pygmalion*. By BERNARD SHAW. M. 7.50.

4549. *The Bronze Venus*. By EDEN PHILLPOTTS. M. 7.50.

HISTORY OF LITERATURE, CRITICISM.

Ariosto, Shakespeare, and Corneille. By BENEDETTO CROCE. Translated by DOUGLAS AINSLIE. 7¹/₄ × 5¹/₄, viii + 440 pp. Allen and Unwin. 10s. 6d. n.

Edmund Burke. Selections, with essays by HAZLITT, ARNOLD, and others. With an introduction (8 pp.) and notes by A. M. D. HUGHES. 7³/₄ × 5¹/₄, xvi + 192 pp. Oxford: Clarendon Press, London: Milford. 3s 6d. n.

John Keats: Apothecary and Poet. By SIR GEORGE NEWMAN, K.C.B. 9 × 5³/₄, 36 pp. Sheffield: T. Booth. London: Friends' Bookshop. 1s.

This short biographical and critical study of Keats by the Chief Medical Officer of the Ministry of Health gives special attention to the traces of the poet's medical training in his thought and work.

William Morris and the Early Days of the Socialist Movement. By J. BRYCE GLASIER. With a Preface by MISS MAY MORRIS, and two Portraits. Longmans. Crown 8vo. 6s 6d. net.

Meredith Revisited and other Essays. By J. H. E. CREES, D. LIT. Cobden-Sanderson. 12s. 6d. net.

English Metrists. Being a sketch of English prosodical criticism from Elizabethan times to the present day. By T. S. OMOND. 7¼ × 5¼, 336 pp. Oxford: Clarendon Press. London: Milford. 10s. 6d. n.

In 1903 Mr. Omond published "A Study of Metre" and "English Metrists," and in 1907 "English Metrists in the Eighteenth and Nineteenth Centuries." He now carries out his desire to recast into one volume the two original parts of his "English Metrists," and also brings the record down to date. An important feature of the book is the bibliographical appendices (36 pp.) on books and articles dealing with quantitative verse and pseudoclassical poems, and with the analysis of ordinary English verse. [T.]

Walt Whitman: The Prophet of the New Era. By WILL HAYES. 8 × 5¼, 194 pp. Daniel. 4s. 6d. n.

The Gathering of the Forces. By WALT WHITMAN. Editorials, Essays, Literary and Dramatic Reviews, and other Material written by Walt Whitman as Editor of *The Brooklyn Daily Eagle* in 1846 and 1847. Edited by CLEVEHAND ROGERS and JOHN BLACK. With a foreword and a sketch of Whitman's life and work during two unknown years. Two volumes. 9½ × 6¼. Vol. I., lxiii + 272 pp. Vol. II., xiii + 394 pp. Putnams. 90s. n.

Trois Etudes de Littérature Anglaise (La Poésie de Rudyard Kipling; John Galsworthy; Shakespeare et l'Âme Anglaise). Par A. CHEVRILLON. Paris, Plon-Nourrit, 1921. fr. 7.50.

Essays on Modern Dramatists. By W. L. PHELPS. Macmillan Cy. 12/6 net.

Deals with Barrie, Shaw, Galsworthy, Clyde Fitch, Maeterlinck and Rostand.

Books on the Table. By EDMUND GOSSE. Heinemann. 8/6 net.

Thus to Revisit.... Some Reminiscences. By FORD MADOX HUEFFER. Chapman & Hall. 16/-net.

Prejudices. First Series. By H. L. MENCKEN. 8 × 5½, 254 pp. Jonathan Cape. 7s. 6d. n.

Notes on Life and Letters. By JOSEPH CONRAD. Dent, 9/-net.

The Chapbook. No. 22. April 1921. *Poetry in Prose.* Three Essays by T. S. ELIOT, FREDERIC MANNING, RICHARD ALDINGTON. The Poetry Bookshop. 1/6 net. [A review will appear.]

LINGUISTICS, HISTORY, EDUCATION.

Altenglisches Lesebuch für Anfänger. Von MAX FÖRSTER. 2e Auflage. Kart. M. 6.—.

The Corpus Glossary. Edited by W. M. LINSLEY, Professor of Humanity in the University of St. Andrews. With an Anglo-Saxon Codex by HELEN MC. M. BUCKHURST. 9¼ × 5¾, xvi, + 291 pp. Cambridge University Press. 40s. n. [A review will appear.]

Das Problem des Flexionsschwundes in ags. Von G. HÜBENER. Paul und Braune, Beiträge 45,1. (1920.)

The Place-Names of Northumberland and Durham. By ALLEN MAWER. Cambridge University Press. 25/- net.

Manual of Modern Scots. By WILLIAM GRANT, Lecturer on Phonetics in Aberdeen Training Centre, and JAMES MAIN DIXON, Professor of Comparative Literature in the University of Southern California. 9 × 6, xxii. + 500 p.p. Cambridge University Press. 20s. n. [See Review.]

The Spelling of the King's English. By JOHN CLARKE, Lecturer in Education, University of Aberdeen. Crown 8vo. Longmans 2s. 6d. net.

The Characters of the English Verb and The Expanded Form and equivalent or analogous constructions of the Verb in English and cognate languages. By H. POUTSMA. Noordhoff 1921. f 3.25 & f 4.—. [See Review June 1921.]

History of the People of England. By ALICE DRAYTON GREENWOOD. Vol. I. — 55 B. C. to A. D. 1485. With 27 Illustrations and 15 maps. S. P. C. K. 8/6 net.

Illustrations of the History of Medieval Thought and Learning. By REGINALD LANE POOLE. Second Edition, revised. S. P. C. K. 17s. 6d. net.

Readings in English Social History from Contemporary Literature. Edited by R. B. MORGAN, M.LITT. Crown 8vo. Vol. I, from Pre-Roman Days to 1272 A.D. With 16 illustrations. Vol. II, 1272—1485 A.D. With 12 illustrations. Cambridge University Press. 4s. net each. [See Review.]

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²⁾ Annual subscription f 6.80.

Mainly About the Prose-Poem.

I.

Is it a contradiction in terms or is it not? To Molière's *Bourgeois-Gentil-homme*, duly enlightened by his *maître de philosophie*, — and as likely as not, to Molière himself! — the answer would not have seemed difficult at all. To them such a term could only have meant chaos, and the notion from which the term sprang could only have occurred to one of that mad nation whose greatest reputed genius wrote 'lamentable tragedies mixed full of pleasant mirth'. Surely, sir, one expresses oneself either in prose or in verse. It's either a walk, sir, or a dance; whoever should try to combine the two would only succeed in making himself ridiculous; he would shamle and stagger and reel like a drunkard, and if he presumed to ask a discriminating public for appreciation and applause, — why, he would be pelted with rotten eggs and orange-peel for his pains!

II.

I want this article to be, as far as possible, a man-to-man talk. I assume that all my readers are, really and truly, hearers, hearers that I expect to interrupt me on occasion. And as a matter of fact, I hear an interruption now.

"Aren't we on the wrong tack? Why this divagation about dancing and walking? If there is anything on which most literary people are agreed nowadays, it is that verse and poetry are not identical. And if they are not identical, why waste time, space and labour by opposing prose and verse? Let us go down to the roots. With 'the meaningless rituals of verse' (to use for once F. S. Flint's scathing qualification) we have nothing to do. What is poetry? What is a poem? What is a prose-poem?"

To which I might return, "And what is a poet? If no formal tests whatever are to be applied, — are you prepared to call e. g. Carlyle and Dickens poets? I know some German scholars who are quite ready to go that length. In fact the Fatherland hailed Carlyle as a poet long ago. And if Carlyle and Dickens, who were very poetical fellows and no mistake, with teeming imaginations, and with thousands of words at their disposal, gentle and forcible, beautiful and grotesque, words which they could marshal and array at will, in regiments of resounding sentences — if Carlyle and Dickens, why not Walter Scott? And if Sir Walter, why not Fielding? There are plenty of 'poetical' sentences in *Tom Jones*! Ah, but in this sublunary prison there are ever so many spirits who sometimes feel themselves confined, and who will on occasion — whether moved thereto by love, or patriotism, or wine, nay, even by beer, cider or 'square-face' — utter poetical sentences. Are they poets in those inspired moments? What, then, of the many more who, though experiencing the same emotions and perhaps far more strongly, yet remain tongue-tied? *Feeling* poetical — or romantic, or sentimental, or silly, whichever you like — and with the goddess Poesy enthronèd in their hearts, surely they are poets in everything but articulateness! Moreover, they may in other fields be undoubted artists, and if formal tests are to be entirely given up, why not call any and every genuine artist a poet? After conferring the title on Fielding, Richardson, Smollett and Jane Austen, on Fenimore Cooper of the Mohicans and on Captain Marryatt, the creator of boatswain Chucks, and, quite possibly, caught in the irresistible avalanche, on Captain Mayne Reid, G. P. R. James, Hugh Conway, Fergus Hume,

Phillips Oppenheim, William le Queux, Florence Barclay, Ethel Dell, Elinor Glynn, et hoc genus omne, we cannot in reason withhold it from Purcell, Handel and Beethoven, from Van der Neer and Ruysdael, from El Greco, Claude Lorrain, Turner, Daubigny, from Sir Henry Irving and Ellen Terry, from Bouwmeester-Shylock and from James Meyer Fils, *professeur de dance* And we need not, we cannot stop even here. The famous French potter, Bernard Palissy, realizing his ideals in the teeth of a thousand adverse circumstances, crippled by the direst poverty, and never giving in, is, of course, a poet. But there are many more 'poets of action', Columbus and Joan of Arc, Alfred the Great and William the Silent, Judas Maccabæus and Piet Retief, Sir Aurel Stein, Sir Ernest Shackleton, Andrew Carnegie, Rockefeller Poets, sir, poets, every one of them!"

III.

Let there be no juggling with words. If we turn to an encyclopædia to look up *Shackleton*, *Sir Ernest*, we do not expect to see him defined as a 'poet of action'. Both the encyclopædia and the man in the street will persist in calling Sir Ernest an explorer, Rembrandt a painter, Handel a musician, Andrew Carnegie a business-man and philanthropist. And Alexander Pope, Robert Southey, Martin Tupper stand labelled as poets and will remain so as long as their names are remembered. Because they wrote poetry — bad poetry, worthless poetry, inferior poetry, if you like, but poetry — and Rembrandt and the others did not.

It is the loose and indiscriminate use of the word *poetry* that is the cause of much muddled thinking and unprofitable talk. Of course it is by no means an isolated case, but it is a particularly harmful one. Manifestly wrong as it would be to base our interpretation of the word 'captain' on Henley's boastful (and psychologically untenable) assertion that he was *the captain of his soul*, I do not think there is anybody in danger of doing so, possibly because it is a word which even a sentimentalist can pronounce without turning the whites of his moist eyes up to the skiey vault. About poetry, however, such a mass of such conflicting sayings have been uttered in the course of time, chiefly in the last two centuries, that the head of any unfortunate who, admiring the various utterers, wants to reconcile their extremely various utterances, gets converted into a steaming and boiling kettle full of the most heterogeneous soup. It is a thing made, it is a thing felt, it is a thing seen, it is a thing experienced, it is a message from Beyond, it is a luminous lamp within, it is a fascination, a spell cast upon us, it is a glamour which our own eyes throw upon what they contemplate. Byron exclaimed that the stars are the poetry of heaven, and by parity of reasoning goldfish might be termed the poetry of the pond, daisies and buttercups the poetry of meadows, thrushes the poetry of house-tops, sparrows the poetry of European streets, rats the poetry of — Enough.

IV.

I have an honest liking for our Dutch poet Peter de Genestet, two of whose utterances on poetry are rather often quoted in Holland. To attempt to reconcile them would be a tough job, and I shall not make the attempt. Number one is to the effect that 'poetry is everywhere, the question is only who can find it, and who cannot.' The other tells us, with the brevity which is the soul of wit, that 'prose and poetry are two'. It is clear that in the two verdicts the same word does service for two different notions. Are we right in assuming the first to be concerned with the 'raw material' of poetry?

Perhaps we are not, though to my opinion it is difficult to put on it an interpretation that, from a logical point of view, is more satisfactory. Its meaning would then come to this, that it is not 'aesthetic emotions' only that go to the making of poetry (and among aesthetic emotions it is quite safe to include the keen perception of the ugly which inspires *grotesque* art), but that the adequate expression, i. e. *transference* of the whole range of feelings, including 'horror and scorn and hate and fear and indignation', by means of language, the language of *words*, will, if fixed in writing, be a piece of literary art. Will it therefore be a poem? Must its language to be perfectly adequate needs be metrical? Is 'recurrent rhythm', the rhythm of verse, essential? Will not 'veiled rhythm', the rhythm of literary prose, do?

I transcribe, from Sir James Frazer's *Golden Bough*, some passages dealing with the ancient Babylonians' belief in demons. They open soberly enough:

"If we may judge from the fragments of their literature which have been deciphered, few people seem to have suffered more from the persistent assaults of demons than the ancient Babylonians and Assyrians, and the evil spirits that preyed on them were of a peculiarly cruel and malignant sort; even the gods themselves were not exempt from their attacks."

As I said before, this opening is sober; the statement is judicious; the appeal is to the intellect; the rhythm, though present, so quiet as to be almost imperceptible. This is the prose of a scientific man, whose aim is to *convince*; and who, though an eminent stylist when the spirit moves him, refrains for the moment from exerting all his literary gifts. But now Sir James warms with his subject; the bald statement having been made he enters into the feelings of the ancient Babylonians and makes us share these feelings. And the appeal being to our emotional nature, he ceases to convince, but instead *persuades*.

"These baleful beings lurked in solitary places, in graves, in the shadow of ruins and on the tops of mountains. They dwelt in the wilderness, in the holes and dens of the earth, they issued from the earth, they issued from the lower parts of the ground. Nothing could resist them in heaven above, nothing could withstand them on earth below. They roamed the streets, they leaped from house to house. The high and thick fences they penetrated like a flood, the door could not stay them, nor the bolt make them turn back. They glided through the door like a serpent, they pierced through the planks like the wind. There was no place, however small, which they could not invade, none so large that they could not fill. And their wickedness was equal to their power. "They are wicked, they are wicked," says an incantation. No prayers could move them, no supplications could make them relent; for they knew no pity, they hearkened not to reason, they knew no truth. To them all manner of evil was ascribed. Their presence was felt not only in the terrible winds that swept the land, in the fevers bred of the marshes, and in the diseases engendered by the damp heat of summer. All the petty annoyances of life — a sudden fall, an unlucky word, a headache, a paltry quarrel — were set down to the agency of fiends; and all the fierce emotions that rend the mind — love, hate, jealousy, and madness — were equally the work of these invisible tormentors. Men and women stood in constant danger of them. They tore the wife from the bosom of her husband, the son from the

knees of his father. They ate the flesh and drank the blood of men, they prevented them from sleeping or taking food, and to adopt a metaphor from one of the texts, "they ground the country like flour". Almost every part of the human frame was menaced by a special fiend. One demon assailed the head, another the neck, another the hips, and so on. They bound a man's hands, they fettered his feet, they spat poison and gall on him. Day and night must he wander without rest; sighs and lamentations were his food. They attacked even the animals. They drove doves from their dovecotes, and swallows from their nests; they smote the bull and the ass. They pursued the cattle to their stalls; they lodged with the horses in the stable; they caused the she-ass to miscarry, and the young ass at its mother's dug to pine away. Even lifeless things could be possessed by them; for there were demons that rushed against houses and took walls by storm, that shut themselves up in doors, and hid themselves under bolts. Indeed they threatened the whole world with destruction, and there was none that could deliver from them save only the mighty god Marduk."

V.

There will be few, I presume, who will deny beauty to this piece of writing. Why *is* it beautiful? Is it because it treats of an abject belief in malicious demons? Of course it is not. Is it because of the 'fine words'? To give an affirmative answer would be preposterous. There is no special beauty in such words as *head*, *neck*, *hip*, *hands* and *feet*, in *bull* and *cattle* and *stable* and *she-ass*. And even they might be termed neutral words, in that they denote nothing particularly nasty; but what of the spitting, the poison and the gall?

Having said that a thing of beauty is a joy for ever, John Keats goes on to enumerate a goodly number of such joys. The sun, the moon, trees, shade, daffodils, brooklets, and stories lovely and grand. Surely, the enumeration, besides being far from complete (a thing which may be condoned) is exceedingly one-sided. But it has this advantage that few of the items given will provoke dissent. We may, however, be quite sure that many people derive genuine aesthetic pleasure from the contemplation of things that leave another, an outsider, quite cold. Not to mention extreme cases as a newborn baby — bald-headed, toothless and with a face like a ball of mincemeat — a baby all the lady-visitors pronounce adorable, there are iron-mongers who will stand, lost in honest admiration, before a well-constructed mousetrap; there is many a drawer of the longbow who, could Munchausen rise from the dead and spin a fresh yarn in his presence, would think himself unworthy to kiss the ghostly shoes of that splendidly mendacious hero; there must be broomsquires who can no more bring themselves to part with an elegantly shaped broom than Hoffmann's Parisian goldsmith could tear from his heart and deliver up to his clients the jewels which he had undertaken to make for them. And here let me state the principle that we derive aesthetic satisfaction from the contemplation of whatever presents a perfect adaptation of means to ends. Anything made by human hands that presents such a perfect adaptation — whether a tea-urn or a fishing-vessel, a barracks or a rabbit-hutch, a windmill or a railway-bridge — will be beautiful. Will it, inasmuch as it has been *made*, be a work of art? It will, on certain conditions. First of all, it must touch a string of our emotional nature, and to exemplify this, let us resort to our old friend, Wordsworth's Peter Bell. We need not now fix our attention on the yellow primrose by

the river's brim, since this lovely little masterpiece of boon nature, being of no apparent or immediate 'use', was, to Peter, practically non-existent, and moreover, we are now interested in his attitude towards things made by his fellow-men, towards his beer-mug, for instance. This exceedingly useful object must have meant a lot to him, — but only as a temporary receptacle of liquid refreshment. It may have been a beer-mug that would have gladdened the heart of any painter of *still-life*, but Peter's eyes can only have rested on it wistfully when it was empty, or feasted on its foaming contents when it was full. Stay, did the beer itself then make to Peter an appeal which we might term aesthetic? Perhaps it did, but the emotion must have been too transitory to signify. The beer was intended to slake his burning thirst, and any aesthetic emotion roused by its colour, its effervescence, its little sparks and shifting gleams, was inevitably swamped by some far lower but immeasurably stronger emotion

Secondly, this responsive chord in our being must have been singled out and aimed at beforehand by the maker of the object. Coming across a well-built barracks, a man past military age may admire its proportions, but a young conscript who hates soldiering, detests drill, and who, if he dared, would treat his sergeant with the most sovereign contempt, will hardly do so. And it was not the architect's intention that the sight of his handiwork should fill any beholder with loathing. On the contrary, he must have said to himself when setting to work, "Now I am going to build something that, in its own way, shall be as fine as the Taj-Mahal in Agra." Did he achieve his object? As regards the conscript, to whom the very idea for which the building stood was repugnant, he did not. In the case of the older man he did. And he might likewise have succeeded with a conscript of a different type, or with a professional soldier, even with the unutterable sergeant. Clearly, though primarily an object of use, the barracks may, really and truly, be an object of art. And so may anything, from a bridge to a frying-pan, from a *gobelin* down to a pair of trousers. The mischief is only that, familiarity breeding contempt, the aesthetic appeal of very useful things is exceedingly short-lived — like that of Peter Bell's beer.

VI.

In proportion as the 'usefulness' of a thing is less obvious, its aesthetic appeal will be more insistent and more lasting, and necessarily so, because otherwise it will soon find its way to the rubbish-heap. Peter Bell's son inherited his father's beer-mug. Being a total abstainer he had no use for it, but — was it the artist in him, was it lack of energy, was it filial reverence? — he neither destroyed the accursed drinking-vessel nor parted with it to a dealer in *bric-à-brac*. No, he placed it — loving, not loathing — on his old-fashioned sideboard, for ornament, and in course of time the inebriating purpose it had served became completely forgotten. The thing, in fact, was no longer a mug, but a vase, a thing of beauty; was admired by visitors for its colour, shape, workmanship, and sometimes, by the gracious permission of Mrs. Bell the Younger, reverently handled by Dorothy Wordsworth or Mrs. De Quincey . . .

It is, of course, deplorable that many people should buy ugly tea-cups, coffee-pots, clocks and pianos, but it is unreasonable to expect them to get rid of these abominations as soon as their eyes are opened and they know them for the ungainly contraptions they are. For one thing, they cost money. And many a man will rather drink his tea out of an ugly cup than spend his last shilling on a finer one, going without his tea. The tawdry clock may be punctual, the sound of the ill-shaped and overdecorated piano may

be all right etc. We cannot but admit this, while insisting that a blank wall is better than one boasting a bad picture. Surely, such pictures ought to be destroyed, the walls they defile cleaned and cleansed. And bad musical compositions should not be hummed, sung, whistled or played, on penalty of life-long banishment. And bad, i. e. ugly, insincere and ill-written books, should go to feed a bonfire, not even a single copy for the British Museum being retained

After a long, but necessary digression, we have returned to books and to literature.

VII.

All that is written or printed is not literature, but all that is not literature is not on that account worthless. Not to mention price-lists, advertisements, regulations and byelaws, there are scientific books; and purely scientific books, although their keen reasoning, combined with clearness and economy of words, may produce the intensest aesthetic satisfaction, — are not literature, since their appeal is to the intellect and the beauty which a scientific man discerns in them, is a by-product. But purely scientific books there are comparatively few. In the majority of cases there will be, on the part of their authors, attempts to persuade as well as attempts to convince. Any scientific book that is intended for a wider circle of readers than that of specialists and experts, will serve to illustrate this fact, Sir James Frazer's 'Golden Bough', from which I have already quoted, being a brilliant example. So are Hudson's famous books on natural history, Macaulay's, Prescott's, Parkman's historical works, several books on economics, ethnology, psychology, art, many books of travel. They are literature because, in addition to their intellectual interest, they present a conscious endeavour to stir our emotions, which they do by quickening our imaginations, substituting, wherever they can, images for abstract symbols, and by the use of language which, though not metrical, is unmistakably rhythmical, rhythm being indispensable to draw our attention away from our immediate surroundings and everyday concerns, so that our imaginations are free to follow the author's. And what holds good for such 'scientific' books, applies with even greater force to works of fiction.

Poetry as a literary form is older than prose. Homer precedes Plato. The cause, I think, is not so very far to seek. Poems were sacred things, letters were sacred things, divine inventions. Poems having been handed down from generation to generation, the language in which they were couched — the metrical and often artificial language in which laws and customs, myths and legends, agricultural and other precepts, in short in which all tribal lore was transmitted and memorized, and again transmitted — differed in countless respects from actual speech

For a long time after being committed to writing they must have continued to set the fashion for other literary compositions. Think of love-letters. It is only educated people who can, i. e. who *dare*, let themselves go, in writing, in a way that is at once natural and passionately persuasive, whereas the cook in her epistolary confidences to her hussar will use the stilted forms and worn-out tags crowding the pages of the ill-written, quasi-romantic shockers that form her literary pabulum. The poor creature thinks it is "the thing" to do so, and imitates the jargon in which, as she fondly believes, *Mijnheer de Graaf* is accustomed to unbosom himself to the fair and refined Amelia. Being simple and colloquial (on paper) is, to her, *bad form*. And those ancient Greeks — Plato and the rest — must have been bold men, and must to many an old-fashioned compatriot have appeared bad men as

well, who first based their prose-style upon the language which they heard spoken about them and which they spoke themselves. But in trusting to the living language and to their own observant ears they were right, and speech being of necessity rhythmical they wrote rhythmical sentences, as everybody will who hears in his imagination whatever his pen is scribbling upon his paper.

VIII.

A modern English novelist whose writings illustrate this truth page after page, is W. E. Norris. He is not to be confounded with his American colleagues and namesakes Frank Norris and Charles Norris; neither is he in the front rank of authors. But our students, who would be ill-advised in modelling their sentences on those of Macaulay, Dickens or Meredith, might do worse than assimilate the pages of 'My Friend Jim', the opening sentences of which follow here.

"I remember it all as clearly as if it had happened yesterday afternoon. It is one of those little scenes which, without being specially significant or suggestive, manage somehow or other to imprint themselves upon the memory, and which remain there while so many hundreds of others fade away and vanish, as the years go on. When I closed my eyes for a moment just now the whole thing came back to me — the dark, musty - smelling study, with one broad sunbeam stretching right across it from the window; Bracknell, Jim, and I standing close together beside the high, empty fire place; old Lord Staines, looking uncommonly smart and spruce (as he always did in those days), a flower in his buttonhole, and a smile of serene beatitude on his handsome face; and my tutor blinking through his spectacles and addressing himself, after his customary fashion, to no one in particular."

This is the sort of prose for which one looks in vain in 'anthologies' like that of Mr. Pearsall Smith*), which I am bound to confess I dislike for more than one reason, chiefly for its vandalism in asking us to admire enamelled bricks instead of walls, fragments and ruins instead of buildings, but hardly less for setting up utterly false standards of what prose should be. I hold that, like every work of art, a literary product should, as far as possible, be judged as a whole, for that is what the literary artist set out to give. A novelist ought not to be admired merely for the sake of some descriptive pages or passages, but because the novel as such is well-written and well-constructed. A historian, a naturalist, an archæologist, should first of all be applauded for their judicious marshalling of unshakable facts, and only then for their 'purple patches', or rather for the golden buttercups that spring up, unsought, in the green and fresh grass of the meadows of their learning. A mediocre poem ought not to be gushed over merely because of some felicitous lines or epithets. And similarly, unimportant blemishes should be readily forgiven where the complete structure satisfies heart, soul and senses.

As regards prose, as it is nearest to every-day speech we shall always expect it to deal, first of all, in a homely, unobtrusive way with prosaic things, or with matters that concern the mind rather than the heart. If *The Golden Bough* consisted of nothing but lyrically descriptive passages such as those I have quoted, its fourteen volumes would be unreadable. They would impose too exhaustive a strain on our emotions for our minds to be able to take in, with befitting soberness of judgment, the far-reaching hypo-

*) 'A Treasury of English Prose', (Constable).

theses submitted for our consideration. And, as in a well-written prose-work poetic passages come unsought and unexpected, and do not crowd one another, we go, when we are in a lyrical mood and crave for lyrical outbursts, to an address where we know there is a supply for our demand. We go to the lyrical poet, who even when he has little to say, is enabled by the art of verse to turn this little into exquisite melody. He is the boy to sing us a song. Granted that verse is a more artificial form than prose, this matters not a whit, if we are constitutionally able to take a pleasure in artistry resulting from self-imposed restraints, restraints which — so long as they are in the tradition and not a manifestation of eccentricity — prove to be a help instead of a hindrance. The parallelism of a ballad, if well-managed, will satisfy and please; the like parallelism in a prose story will be intolerable, or, at best, please only once. Little prose-poetry is really exquisite; if the attempt is made at all, the result, as soon as it covers more than, say, four of five pages of print, is cloying. I am thinking here of the aphoristic prose-poems, written in Dutch by the Javanese prince Noto Soeroto. They are enervating, they produce mental lassitude. And the prose-poetry that we find, at intervals, in novels, in historical works, in 'persuasive' scientific books is, as a rule, rather noisy, and naturally so. When a man is talking to us and grows eloquent, he does not begin to sing, but he raises his voice. This is what most writers of prose-poetry do. They give the blare of brass instruments, which may be very inspiring, and the booming of the big drum, which I do not despise, which is often welcome, and more often necessary. At their best their music may be compared to the sound of that admirable instrument, the violoncello, but these moments of excellence are very few and very far between. And the violin, most exquisite and beautiful instrument of all — do I err when I say that as a rule its music is beyond the skill of even the most gifted prose-poet? Who among prose-writers can give us the *valse mélancolique et langoureux vertige* that we find in Baudelaire's *Harmonie du Soir*? In theory I cannot deny the possibility, but — where is the instance?

Well, I do remember some instances of exquisite prose-poems, by Dunsany. And there is one in Dutch which I rate highest of all; it is Lodewijk van Deyssel's prose-lyric 'on prose', and here follows part of an excellent English translation, by Alexander Teixeira de Mattos, and occurring in the *London Mercury* for April, 1920.

"I love the sentences that march like troops of broad-backed men, walking abreast, shoulder to shoulder, following one on the other in ever-widening ranks, up hill, down dale, with the tramp of their footsteps and heavy movement of their strides. I love sentences that sound like voices underground, but come rising, rising, louder and in greater numbers, and pass and rise and ring and echo in the heavens.

I love words that arrive suddenly, as though from very far, shooting forth in golden brilliancy from a rift in the blue sky, or toppling high in the air, like dark rocks discharged from a straining volcano.

I love words that bang down upon me like falling rafters, or words that hiss past me like bullets.

I love words which I see standing there unexpectedly, like poppies or blue cornflowers in a field.

I love words that suddenly waft a perfume to me from the course of the style, like incense from a church-door or scent from a woman's handkerchief in the street.

I love words that in a moment rise softly, like a child's murmuring voice, from under the droning style.

I love words that just gurgle, like little stifled sobs.

I love the prose that blazes its joy and its rapture like stars above me, that lights glowing suns of love, that carries me over the thin ice of its disdain, through the rough black nights of its hatred, that clangs down upon me the green, copper voice of its irony and its laughter.

If you would please me, then stretch over my head a rainbow of language in which I shall see red anger raging, blue gladness rejoicing and yellow mockery laughing.

Take me up and carry me where you will: I crave for nothing more than to be powerless against the power of your Word.

Strike me with your Word, torture me with your Word and then let your Word fall down upon me like a rain of kisses"

IX.

Here I wish to make an end for the present. I am fully conscious that the subject is by no means exhausted, and I intend to return to it afterwards. Meanwhile I shall be glad to hear both from those who assent to my main propositions and from 'dissenters'.

WILLEM VAN DOORN.

Some Plays by Barrie.

The Barrie-ettes.

In contradiction to Shakespeare's much-quoted "What's in a name", I think there often is very much in a name indeed. *Barrie-ettes* with its French ending conveys to the mind something elegant, something of airy gracefulness, something that cannot possibly be clumsy, heavy and ponderous. And if there is one thing to be said of Barrie's plays in the very first instance, it is that by their airy grace and sweet fancy, they are something absolutely apart and unique in Modern English stage literature. Maybe some one will come and say, "but surely you cannot call the Modern Irish play a clumsy and awkward thing. Are not the plays by Synge fanciful and airy?" That is quite true, but then they base so much of their charm on old Irish Mythology and superstitions and fancies that have existed for centuries and centuries among the Irish peasantry, and they bristle with the names of the Old Gods and mythical persons, which if we do not know them tell us nothing at all. Whereas with Barrie it is all his own and springs from his own mind clear and bright and fresh as a mountain-stream and as new and bewitching as a plant that has just budded forth. And what is so curious with Barrie: all he writes seems quite natural and the most ordinary things of life are pervaded with an air of sweetness through his treatment of them.

With Barrie nothing is impossible, but Barrie's impossibility does not irritate us, does not make us cry out: "Oh, but that is absolute nonsense." We feel, as if somehow we have never looked at life in the right way, have only considered things in our matter-of-fact and practical dryness. It is as if Barrie was the first to detect all the glory there is in this life and in this world, in spite of its many horrors and sufferings. It is not as if

he closes his eyes to life's miseries and will not see them, but as if he opens his eyes as wide as he can to the other side of brightness and beauty and sweetness and reveals it to us with astonishing vivacity and clearness.

The title of my little essay may be misleading to the reader, as I shall not discuss all Barrie's plays, but have selected only five of them for treatment viz. *Mary Rose*, *The Admirable Crichton*, and *Quality-Street* to represent the most fanciful ones, and *Alice-sit-by-the-Fire* and *What Every Woman Knows* as the more practical.

Of the first three *Mary Rose* stands out almost quite by itself, as being pervaded by a quaint atmosphere of mystery and unreality, enhanced in the acting by softly-muted music played before the curtain is raised. The opening-scene reveals to us an absolutely bare and empty room, and a slovenly uninviting caretaker discussing with a young Australian soldier who appears to be interested in the house and wants to stay there, in spite of the caretaker's constant remonstrances and warnings. The fact that she does not straightway tell why she should not advise him to stay there, but only looks about her with helpless gestures and a horrified face makes the situation weird from the very beginning. However, the soldier insists and speaks lightly of ghosts and his not being afraid of them, because he gathers from the caretaker's behaviour that the house is haunted. She goes off to make him a cup of tea and he sits down in the darkening light of the room, lost in thought, while a door of which the caretaker was specially afraid, slowly swings open and soft music is heard. The tension is almost unbearable at this moment, when suddenly the scene is changed and we see the same house as it was some thirty years ago, a pretty old-fashioned sitting-room with a pleasant-faced old-world couple, who are receiving their future son-in-law, glowing with love, ardour and youth, as he has just asked their daughter Mary Rose to become his wife. They gladly give their consent, but when the young man goes off to Mary Rose to tell the result of his visit, the faces of the old couple overshadow, they put their dear old heads together and the mother says: "Hadn't we better tell him about it? I think it is more or less our duty" — and then the next time he is alone with them, the expectant listener hears the following curious story:

When Mary Rose was quite a young child, they went with her to Scotland, where near the coast there was a small island which the father liked to frequent on account of its fisheries. For Mary Rose, young as she was at the time, the island had a strange fascination. She loved to be left alone there with her sketch-book, while her father went out fishing in his little boat. One day he had left her as usual, while he had gone away to fish. When he came back after a few hours, fancy his surprise, when he could not find her anywhere. He looked all over the island, but small as it was, no trace of the child was to be found. In great dismay he went to his wife and they suffered intensely at the loss of their child. Yet his wife somehow could not get away from the place and they stayed and passed many miserable days. One day, when the father went out in his boat and as usual went near the island in the wild hope of finding his child, fancy his shock when he found her sitting exactly in the same spot, where he had left her the last time. But the strangest thing about it was, that when he had got to her and asked her what had happened, the child was absolutely unable to give him any answer, as to her it seemed as if she had only been there a few hours as usual. She could not understand the joy of her parents at seeing her back, and what had happened during her

stay at the island had always remained a mystery to them. They had left the place as soon as possible and never wanted their child to come near it again. She had grown up an ordinary young girl, unspeakably sweet to them, only now and then a very very vague memory would come to her of the strange island. Then she would grow a little sad and restless, but nothing real she could or would say. This strange story is what the parents tell the young man. But he, a typical practical young Englishman, makes light of the story and is only too eager to receive his future wife from the hands of her parents.

The second act shows us the husband and wife some five years after their marriage. A strange longing for the little Scotch island has gradually filled young Mary's mind again. In the beginning her husband resisted, but later on, when he saw nothing strange or abnormal about his wife, he thought it silly not to yield to such a dear wish of hers, and for their holiday they are going to visit the place. They have a little son left in England. We see them landing on the island, a perfectly happy couple. Their boat is rowed ashore by a Scotchman Cameron, and Barrie cannot let the opportunity slip by, but in the ensuing conversation between Cameron and Mary's husband he takes the English to task about their superficial knowledge and education. They are picnicking. Mary's husband wants to make a fire and roast trout. Now Mary after professing the most tender love for her husband grows absent-minded, the eerie music is heard again, a trance comes over her and while her husband is making a fire, Mary is softly drawn away by an irresistible unseen force. When her husband turns round she is gone and the act finishes with his wild and doleful cry of 'Mary Rose!'

The following act takes place 25 years later. Mary Rose has never come back. We find ourselves in the same room, Mary Rose's parents have grown grey, but their sorrow at their daughter's loss is softened by time. The old father is even aware of it and regrets that he no longer feels his sorrow so keenly, and that even days pass when he does not think of his daughter at all. The husband who in his hopeless sorrow went to sea, is expected home that day. He appears grey, old and careworn. All of a sudden a telegram arrives from a certain Mr. Cameron from Scotland, telling that Mary Rose has been found again in the same island and that he is bringing her home; and very soon afterwards she appears in the circle of her bewildered relations. And the weirdness about it is, that she has not changed at all and is just like the rosy young wife of 25 years ago. Yet there is a strange look in her eyes, she cannot understand the anxiety of her relations, and asks where her baby is, absolutely unaware, that he is now a full-grown Australian colonist. It is all utterly sad and strange and the scene ends with this puzzling strangeness.

The last act is like the first. The young man sitting by the fire is Mary Rose's son. She appears as a ghostlike figure, looking for her son, wanting to seek him and to be fondled and protected by him. The young man overwhelmed by her sorrow takes her in his arms, trying to make it clear to her that she is with her son, that he is comforting her; but reality cannot touch her and she remains sad and forlorn, and disappears, leaving her son sitting dejectedly near the fire. Now the caretaker comes back and he says to her that she has been such a long time making him a cup of tea. To which she answers, that she has only been ten minutes. The answer puzzles him in no small degree, as it seems to him that she has been away a lifetime.

This curious mixture of wildest fancy and reality is the real Barrie product. What writer would dare to bring a prosaic telegram, for instance, into a piece like this, where everything tends to the mysterious and the unreal and the ghostlike? It is as if on purpose he gives some tangible touches to balance the ungraspable, the unexplainable. Such are the figure of the clergyman, the friend of Mary Rose's father, who is always mildly quarrelling with his friend about the authenticity of old prints. Such is Cameron the Scot, the poor University student with his great learning, who reads Euripides in his boat and earns his living in the holidays by rowing tourists about. Such is Mary Rose's practical husband and her son who does not believe in ghosts, nor in learning, only in the realities of life. For the rest all is fantastical. The girl is always mentioned as Mary Rose, never as Mrs. So and So. Her parents are a sweet old-fashioned couple dreaming away their days in happiness. From the moment she appears up to the very end of the play, she is the same youthful dreamy girl.

The play has puzzled the English public not a little, and the strangest explanations have been given of it. Some call the Island, that likes to be visited, the Spirit World, the Land of the Unknown, that lures the thoughts and fancies of all of us. Some people even think it a warning against modern Spiritualism. We should not try to wish our departed back from the happy world where they have gone and where they do not change; where the young are always young and the old grow no older. To show how much the English mind is occupied by this play, the following cutting from the *Manchester Guardian* may serve as a proof.

Mary Rose.

A Warning to Parents.

(From our London Staff).

Poor "Mary Rose", who was rapt away by the fairies as a child, and then as a young mother enticed by them again for a sojourn of twenty-five years in fairyland, was subjected the other day to a careful psychological analysis, from which she emerged in woeful condition. The lecture was given by Dr. Constance Longmaid, of the Lady Chichester Hospital for Nervous Diseases.

Sir James Barrie's drama, said the lecturer, provided a study of the highest value of one of the most fundamental human problems. It was a story of the unconscious bondage to parents and family resulting in the stabilisation of the infantile personality. The mother of Mary Rose was one of those women who mothered the members of their circle so persistently that they imposed a certain childishness on them. In studying cases of adult childishness it was often found that the mother's influence was very strong. It often produced incompetence and timidity. It was the duty of parents to help the mental development of the child. The parents of Mary Rose refused to do this. They refused to liberate the infant personality, and so they betrayed her to her death. Mary Rose was one of those children who did not wish to grow up. She dreaded the idea of individuality and responsibility.

Barrie had fixed the times of her withdrawal from the world of reality, first, when she was approaching girlhood, and again when her child was growing beyond the period when she could keep it as a plaything. Her parents were in love with Mary Rose and tended to

keep her dependant and undeveloped and she, being in love with them, was lured on the one side by the tenderness of the mother and on the other side by day-dreams and phantasies. The law of life demanded that psychic development should keep pace with physical growth; otherwise there was failure of adaptation, which might manifest itself in neurosis, dissociation of the personality, or complete alienation.

Mary Rose returned from her two absences of 30 days and of 25 years as she might have returned to the world from an asylum. In Maeterlinck's play "The Betrothal" Tytyl followed fantasies having a prospective meaning leading to the expansion of life, while Mary Rose's phantasies were retrospective and retrogressive and led to contraction of the personality and death.

The lecturer concluded by contrasting Mary Rose with her son Harry. She had fled into the unconscious at the age of 12. At the same age he ran away to sea into the concrete world of reality. She became ether-ealised and dissipated into the unconscious. He became a man alert and vital. In his dealing with his mother's ghost he discovered of what he was made. He showed intuition, tact, and judgment, and by his treatment of her he had satisfied her restlessness and laid the ghost.

But I think we must not try and explain that which comes forth from Barrie's fantastic mind, but just accept it as it is, strange, weird, unreal, often sad, just as in life many things cannot be explained and will always remain strange and fantastic and make us sadly wonder at life.

My readers must excuse any irregularities in the story of Mary Rose, as I have not seen the play in print, and write from memory as I saw it acted a year ago.

The Admirable Crichton is another Barrie play. It is the romance of a butler, and of a fairy-like metamorphosis brought about by most wonderful circumstances. And it is all so natural and so logical.

Crichton is the most perfect type of the ideal butler in the house of Lord Loam. Lord Loam with his nonsensical ideas about an impractical equality allowed only once a month, bores and inconveniences both his staff of servants and his three ultra-aristocratic daughters, who are almost too refined to think or to breathe. In the first act Barrie subtly caricatures the English aristocracy and gets some fine fun out of them. The whole party, father, three daughters, the Hon. Ernest Woolley their wit, and Treherne the clergyman, together with Crichton and Tweeney a scullery maid, the only one of the female staff who would go as single maid with the three ladies, are wrecked when out yachting and cast on a desert island, probably for the rest of their lives.

And now comes the wonderful thing. Here amidst the resources of nature only, far away from the hampering influence of human society, the characters can develop freely. And the cringing, fawning, faultless butler proves to be a man full of natural sagacity and practical sense. Here his talents can develop and he is the man who with the simplest means constructs the most ingenious apparatus. To him they turn in any difficulty and he always finds a way out for them. And of course gradually they look up to him as their superior man, their master. But the curious thing is not that they look up to him and fear him as their master, but that he behaves as such absolutely and treats them as his abject slaves, who have to attend his every whim. He has to be waited upon like a true-born aristocrat, he

is *the* man in their home, for whom the *bonnes bouches* are kept, for whom the girls make up and dress in the only skirt they have. One smile or an appreciation for one of the girls makes them frightfully jealous of each other, and Mary, the eldest and a fine type of woman, is happy beyond bounds, when he asks her to be his wife. It is her and his crowning moment. He has come to his fullest development and she to her noblest. But it is at the same time the hour of their doom, of their return to ordinary circumstances, as a ship comes to the island and takes them back to England, Crichton to his butlerdom and her to her slavery of an aristocratic lady, who is destined to marry a more or less inane fool of an aristocratic husband. The look in Crichton's eyes, the attitude of his body suddenly changes and he falls back to his habit of holding his hands together in that peculiar butler way. He falls back so absolutely to butlerdom, that we can no longer find out whether he feels happy or miserable. He has lost all human attributes, is only a butler again, whose face never betrays any feeling, whose eyes never reflect any inward emotion, whose whole being is bent upon servility, upon waiting on his master, being polite, always agreeing with what is said and never possessing an opinion of his own.

The play might almost be a plea for the liberation of the domestic servant, not by the unpractical way of phantastic democracy, of treating them as equals in a surrounding of unequalities, but by giving them B.'s phantastic chance of growing anew, as it were, in fresh and healthy surroundings, where they can freely move and develop and expand in every direction. Where even the nearness of their former masters does not hamper them, as these are shown in a new light and display themselves as they really are, the stupid stupid, the awkward awkward, the clever clever, and no longer as the haughty soulless masters they were before. The play is typically English too, as nowhere else do we find feudal relations existing between masters and servants such as among English aristocrats.

To show Barrie's many-sidedness I will pass on to *Quality Street*, the third play under discussion. Though the subject is widely different from *Mary Rose* and *The Admirable Crichton*, it has many things in common with them and just as in *The Admirable Crichton* its theme is a transformation scene. Barrie seems to have taken the plot almost entirely from his novel *Sentimental Tommy*, where Miss Ailie and Miss Kittie had a blue-and-white drawing-room, lost their capital, set up a school which was almost too much for their poor brains, and where last not least Captain Ivie McLean was in love with Miss Kittie, who unfortunately died before his return after an absence of 10 years. Then we get the pathetic story of how in the end he asked Miss Ailie to become his wife. The play is as sweet as the story in *Sentimental Tommy*, but Barry makes a few changes and a happier ending. We do not recognize it as a dramatized story. When we see it acted it is a play born and made for the stage.

On reading the play it struck me from the very first that there was an atmosphere in it, reminding one strongly of *Cranford*. Maybe that the drawings by Hugh Thomson, who also illustrated *Cranford*, more easily suggested the likeness. But the sweetness of the two old-fashioned ladies is very similar to that of the *Cranford* ladies. And the return of the man after an absence of many years, in the one case a beloved brother and in the other an intended husband, makes the books read very much like each other. Only in *Cranford* there is a clinging sadness, as Miss Matty has suffered so much through her loss of fortune and her frail health, that she cannot enjoy life to the full any more. And now here comes the difference again. In *Cranford* everything passes in a natural and ordinary way, and the turning

up of the *deus ex machina*, the rich brother, when it is almost too late, is wonderful, but not necessarily untrue to life. So Mrs. Gaskell is justified in bringing him in and her story does not lose its verisimilitude. But B. takes resource to his wildest fancies and makes anything possible in his world of fantasy.

In *Quality Street* we have a bevy of sweet old-fashioned ladies, very particular, very prude, very lovable. The story centres round Miss Susan, a middle-aged lady, and her young and pretty sister Miss Phoebe, Miss Phoebe of the ringlets, who expects at any moment an offer of marriage from Captain Valentine Brown. However, instead of declaring his love, dashing Captain Brown tells her, he has enlisted to go and fight in Corsica. As they have just lost their fortune, the marriage would have come in very handy. Captain Brown who had invested their money for them, believes them well off, they never betray their secret and he takes his farewell, leaving a very disappointed Miss Susan and an almost broken-hearted Miss Phoebe. They bear up bravely under their misfortune, set up a genteel school and have to struggle with the greatest difficulties, as both their constitutions and their brains are not fit for the lives of clever and hard-worked school-mistresses. A comical episode occurs, when the father of one of the bigger girl-pupils insists on his daughter learning algebra. Both Miss Phoebe and Miss Susan are non-plussed by the difficulties of this branch of science. Miss Susan asks. "What is Algebra exactly, is it these three-cornered things?" Whereupon Miss Phoebe answers: "It is x minus y equals z plus x and things like that. And all the time you are saying, they are equal, you feel in your heart why should they be." Amusing and pathetic at the same time is Miss Phoebe trying to cane one of the boys, who has fought another boy in the street for the honour of the school, as that boy said, that when she caned, she didn't draw blood. She wants to let the boy off, but he bursts out crying, employing her to give him the promised caning. When she does give it him in an unprofessional manner he corrects her, but she is too soft-hearted to follow his instructions and will never learn it. And when she almost cries with despair he says: "If any boy says you can't cane I will blood him".

But the worst of their keeping school is that Phoebe has quickly lost her good looks and is growing into a careworn old girl. After an absence of ten years Captain V. Brown comes back and on paying a visit to his former friends, he is shocked at the change in Miss Phoebe's appearance. All her pretty curls are hidden under a cap, her brilliant complexion is gone, she is a sedate old lady. He never thought he would find things changed so much and has even come with cards for a ball that is going to be given. But she refuses, thinking herself too old. She is thirty. And now B. steps in and takes a risky step and makes it all go off like a shot. And the curious thing about it is, that though we almost know for certain that such things cannot happen, we accept it from him and read on and on, fascinated, and eager to know how it all will end. There is another great transformation scene. Miss Phoebe all of a sudden has enough of her sedateness and her demureness, and is advised and instigated by their faithful servant Patty. She rejuvenates herself, letting her curls down and dressing young again, and becomes so dashing and defying in her appearance that she passes for a young niece of hers, Miss Livvy. She goes to the ball and sets up audacious flirtations with all the young and old men and of course with Captain Brown himself. She expects Captain Brown will go down on his knees before her, but he only sees in her the niece of Miss

Phoebe, and thinks it a pity that she is such a heartless flirt. He tells her so and informs her at the same time that he dearly loves Phoebe, old and careworn and unattractive though she has grown. Now Phoebe is in a nice quandary and thinks she has spoiled it all. But everything comes all right. Miss Livvy the niece is supposed to be ill and in the end bundled out of the house by Brown himself. Barrie juggles and tricks us with his language, as he loves to do, so that in the end we do not know whether he did not mean Miss Livvy as a fictitious, symbolical person, representing heartless youth and whether Captain Brown did not understand and see through the trick from the very beginning.

There remain to be discussed *Alice-sit-by-the-Fire* and *What Every Woman Knows*. In the former, Alice, the mother of two almost grown up children and one baby is, together with her daughter, the pivot of the play. She has lived with her husband in India for some time and they are expected back when the play opens. Their two elder children, Amy, a rather exalted young thing of about seventeen, and Cosmo her brother, aged thirteen, dressed in naval uniform, are speculating about their parents whom they have not seen for several years. What Cosmo dreads above all things is a sentimental father who will try to kiss him, whilst Amy is in doubts about what sort of a mother hers will be. They both wonder how their baby sister of two will behave, whether she will prefer her nurse who has had her since she was two months old to her mother. The parents and especially the mother, are just as much fluttered about what kind of a girl their Amy will be. Alice is a pretty woman of forty, with a heart as fresh and young as if it were her daughter's. Her great anxiety is that her daughter may not like her, for she is hungry for the love of her children whom she has missed so many years.

The meeting between the parents and the children comes off in a rather strained way, even with the baby. They have all of them been out of practice for such a long time. Only baby seems to have taken to the Colonel. It is all very painful, both to parents and children, but we really pity Mrs. Grey Alice most of all. She is doing her best so much and her children's and her own apparent coldness cuts her to the heart, as it is really called forth by her fear of being too demonstrative and the children's ignorance of their mother. The result of their meeting is that she smacks Cosmo's face, because she thinks he insults her and shakes Amy when Amy drives her to desperation by pretending she has a friend whom her mother may not know about. Then Stephen Rollo, their old friend, is ushered in and Alice receives him in her warm and friendly way and chaffs with him and promises to visit him with her husband. But to the silly sentimental eyes and ears of Amy and her inseparable friend Ginevra who have just had their first week of sensational plays, the innocent meeting appeared like a guilty rendez-vous and the poor girls are miserable and heartbroken and do not know what to do to save the honour of Amy's mother. In their dear stupid romantic little heads a plan ripens. Amy in order to save her mother follows up the advice of old-fashioned stage romance, and in her best dress goes all alone to Stephen Rollo's rooms at night. There Barrie revels in a most delightful denouement of sweetness, naughtiness and misunderstanding mixed, so that in the end we do not know whether Alice knew that Amy knew or Stephen knew that Alice knew, or whether anybody knew that anybody else knew, but the only thing we do know is that Alice is the sweetest little mother existing, that every one who sees her must love her and that Barrie has described her as he only can. Her last speech typifies her. Her daughter is engaged.

Alice : "It's summer done, autumn begun. Farewell summer, we don't know you any more. My girl and I are like the little figures in the weather-house; when Amy comes out, Alice goes in. Alice Sit-by-the-Fire henceforth. The moon is full to-night, Robert, but isn't looking for me any more. Taxis farewell — advance four-wheelers. I had a beautiful husband once, black as the raven was his hair — Pretty Robert, farewell. Farewell Alice that was; it's all over my dear. I always had a weakness for you; but now you must really go; make way there for the old lady!"

"What Every Woman Knows!" How practical it sounds and prosaic and matter-of-fact. It almost reads like an advertisement of a much praised and much needed article of food or dress. And the play begins with stern matter of factness of the strictest rigidity. A typical Scotch family of hard workers who have grown rich, Alick the father, with his two bachelor sons David and James and their sister Maggie. Maggie is not good-looking and not so very young any more, she has a soft Scotch voice and a more resolute manner than is perhaps fitting to her plainness, Barrie says of her. But she is loved by her father and brothers with a love that is touching and though very matter-of-fact and prosaic, romantic again in its deep tenderness. The minister on whom she had set her heart does not ask her and the brothers understanding her disappointment try to make up for it in their stupid but well-meant way by buying her a muff and a gold watch, as if it could make her forget her neglected love. Their one anxiety is, that Maggie will be an old-maid. Now Barrie brings in an eligible young man for her in a most wonderful way. There comes a burglar to the house, who steals in at nights, only in order to read their books. As they are rich, they have a book-case full of them, and none of them ever reads a single one. The poor young man, a penniless student, who is a railway-porter in the daytime, hungers for knowledge. When he is caught in the act of reading on the sly, he explains his case and in their practical Scotch heads an excellent plan ripens. They make a compact with him. They are to give him money in order to finish his studies and when he is ready, he is to marry their sister. He accepts in his eagerness to study, and Maggie accepts, probably, because she loves the young man, from the moment she has set eyes upon him. The compact is binding for John Shand, the young man, but leaves Maggie free to accept or refuse him at the end of his study.

The following act brings us in the midst of election scenes. John, risen on the social ladder, is making electioneering speeches at Glasgow and is on the point of being chosen. Maggie is his right hand, that is to say, she is clever, helps him with his speeches, puts the finishing touches to them and makes his work stand out from the rest of his fellow-workers, adds the special touch of genius, which he misses. He only possesses the brains. But she helps him in such a way, that he is not aware of it and thinks himself the inspired fellow he is not. He has accepted Maggie as a matter of course, as the result of his bargain. Maggie in her nobleness of mind had given him an extra year of freedom to prepare for his parliamentary career and even at the end of that year she had wanted to give him his freedom, should he have desired so. But he had accepted her, though he had never been in love with her. Now that he is becoming the great man, he comes in contact with society ladies, who flatter him and make much of him. He succumbs to the temptation and thinks himself in love with one of them, Lady Sybil Tenderden, whom he met with her aunt the Comtesse de la Brière. The latter, a witty Frenchwoman, at once sees through John and Maggie and grows very fond of her Scotchy or

Miss Pin, as she likes to call Maggie. Maggie has seen all this love-making coming on and very painful situations ensue, e.g. when the brothers come on the second anniversary of John and Maggie's marriage and John has forgotten all about it and bought a present for his lady-love. But Maggie who by chance has got to know it, protects and scourges John at the same time, by saying he bought a pendant for her; only she cannot find it at present, must have mislaid it somewhere. Lady Sybil grasping the horribly painful situation, hands her the pendant unseen. But the atmosphere grows too tense and John and Sybil confess their love. The brothers are horrified, want to save him for their Maggie, but Maggie implores them to leave the situation in her hands, as she knows how to deal with it.

And she does know how to deal with it. She sends her brothers off and talks with John and Sybil as if it were the most natural thing in the world and quite a matter-of-fact affair. Only she tells Lady Sybil that it is awkward for her to go away at once, that she should like to wait till the laundry has come home and to John she says it would be a pity to make it public, before his speech at Leeds has come off, as that will probably procure him a seat in the cabinet. So she makes the Comtesse de la Brière invite him and Lady Sybil. Then he has time to prepare his speech and gets to know Lady Sybil better. And clever little trickster that she is, she saw from the very beginning that Lady Sybil would never make him a good wife, that she is only a pretty doll, but lacks the fine humour and cannot give the inspiration John unconsciously wants for his work, which is only brainy and nothing more. So when the speech he and Lady Sybil prepared together is finished it is disapproved of by Mr. Senables, a member of the Cabinet who is interested in John and wants to promote him. The speech is wanting in the indefinable little somethings, the Shandyisms, as they have been called, which used to make his speeches stand out from among those of others.

Now Maggie appears upon the scene, to make the final arrangements between John, Lady Sybil and herself. She has heard of the speech, and has brought one with her, full of her own sparkling wit, which she wants to pass off as a revised speech of John's. John is non-plussed at first; Lady Sybil is in despair, but Maggie's matter-of-fact way brings her to the confession that after having been together with S. for a whole month, she is utterly bored by him. She has found out that she did not really love him. And then Maggie sweetly and modestly comes to take up her place by John's side, by the husband she adores, whose weak points she knows, but can forgive because of her great love for him. She describes their relation so well when saying: "Every man who is high up loves to think that he has done it all himself, and the wife smiles and lets it go at that. It is our only joke. Every woman knows that". And then she implores John to laugh at her sweet joke. John, who is quite broken and humiliated by such true and splendid love, fortunately for Maggie, breaks into a bright laugh. And here the play ends.

In *What Every Woman Knows* we have Barrie at his best. Delightful is the way in which he gets at the weaknesses and the curious characteristics of the Scotch, without the slightest admixture of malice. It took a Scotchman to describe them with so much loving insight. Maggie and her relations and John Shand are touched off to the life in their remarkable blend of matter-of-factness and honest, deep sentiment. Maggie is the pivot of the play; all the men at home adore her, and wish her happy and honoured in marriage. Then John is thrust into her life, with his practical ambition,

and his hard fight for advancement in his career; who had, as Maggie put it, missed the prettiest thing in the world, romance, the fun with the lasses, the Saturdays of life — and who never, until the crowning moment of the play, knows with how great love Maggie has encircled him.

Taking together the five plays here sketched in bare outline, they have, each of them, some great truth to reveal that is of supreme value in life. However, when reading or seeing them, we are hardly aware of their seriousness, but are fascinated most by their sparkling wit. They provoke an occasional tear, but oftenest their effect is laughter — not the silly guffaw at horseplay — but the healthy laugh or the quiet smile that is born from the enjoyment of the good and noble things of Earth.

L. SNITSLAAR.

Notes and News.

English Association in Holland. The Association is entering on its third year under very auspicious circumstances. It has just registered the first signal success of its efforts to contribute towards the improvement of facilities for the scientific study of English. The number of its local branches is increasing; and the Executive Committee is in a position to announce a series of interesting lectures by well-known speakers for several months ahead.

The first of these is being given by Mr. Allen S. Walker, Hon. Secretary of the British Archaeological Association. He will be remembered by those who have attended the courses at Bedford College, both for his lectures and his excursions to places of interest in London. In the report on the Holiday Courses of Messrs. Ripman and Jones inserted in *Engl. Studies* I, pp. 177—180, the following reference to his work occurs: "The way in which Mr. Walker conducted a party of over two hundred over these various buildings (Tower, Guildhall, etc.), how he made himself understood by every one of them, called their attention to the principal parts, was simply splendid."

Mr. Walker will lecture on *London, the Capital of England, the Story of its Birth and Growth*. The lectures will be illustrated by lantern slides. The dates have been fixed as follows: Groningen 5 October, Utrecht 6 October, Haarlem 7 October, The Hague 8 October, Nijmegen 11 October, Amsterdam 12 October, Rotterdam 13 October.

The majority of branches will receive a second lecturer in November, probably Mr. Adair, Reader in Modern History at University College, London. Particulars, when settled, will be communicated by the local secretaries.

As has been already announced, Mr. Compton Mackenzie is expected to come in February, and Mr. G. K. Chesterton has consented to lecture some time next spring.

A new local branch has been formed at Nijmegen, with an initial membership of well over one hundred. The Committee consists of Mr. F. H. Hague, chairman; Miss A. H. A. Koch, hon. secretary and treasurer, Sloetstraat 10; Mrs. N. Schlimmer-van Oppen, Mr. D. van Bruggen and Mr. R. W. Zandvoort.

The efforts made by the Association in collaboration with the *Anglo-Batavian Society* to induce the Universities of the South of England to arrange courses for Dutch students during term time, have resulted in the institution by the University of London of **Courses on Aspects of English Life and Civilisation suitable for Students from Foreign Countries** to be given at University College, London, during the three terms of the session 1921—1922. (First Term: Monday, October 3rd, 1921, to Wednesday, December 21st, 1921. Second Term: Tuesday, January 17th, 1922, to Wednesday, March 29th, 1922. Third Term: Tuesday, April 25th, 1922, to Thursday, July 6th, 1922.) The Programme, which could not be published in our organ until now (it came to hand in the latter part of August, and was shortly afterwards published in extract in the leading newspapers and in the *Weekblad voor Gymnasiaal en Middelbaar Onderwijs*, and forwarded to the local branches) is here reproduced in full.

PROGRAMME.

(The index letters after the Arabic numerals may be used as a short way of indicating each Course)

A. ENGLISH LITERATURE.

1. (Y1) GENERAL COURSE (1579-1800). Professor Ker and Dr. Chambers.
Mondays and Fridays at 12 a.m.
2. (A8) THE EIGHTEENTH CENTURY. Professor Ker.
Tuesdays and Thursdays at 10 a.m.
3. (A9) THE MIDDLE AGES. Professor Ker.
Tuesdays at 12 a.m.
4. (A10) SHAKESPEARE. Professor Ker.
Wednesdays at 12 a.m.
5. (A12) THE ENGLISH NOVEL. Dr. Baker.
Thursdays at 2 p.m.
6. (A13) FROM 1800 TO THE PRESENT TIME. Dr. Baker.
Thursdays at 3 p.m.

B. ENGLISH LANGUAGE.

1. (Y2) HISTORY OF THE LANGUAGE. Mrs. Blackman.
Wednesdays at 12 a.m.
 2. (A1) INTRODUCTION TO OLD AND MIDDLE ENGLISH. Sir Gregory Foster.
Fridays at 9 a.m.
 3. (A2) HISTORICAL ENGLISH GRAMMAR. Mr. Grattan.
Fridays at 11 a.m.
- ESSAYS. Essays are set in connection with each of the above Courses. There is also a special Essay Class conducted by Mr. Oswald Doughty.

C. ENGLISH HISTORY.

1. (Y1) GENERAL COURSE TO 1485. Professor Montague.
Wednesdays at 11 a.m.
2. (Y2) GENERAL COURSE FROM 1485. Mr. Neale.
Tuesdays at 2 p.m.
3. (Z1) ENGLISH POLITICAL HISTORY TO 1485. Miss Thornley.
Tuesdays and Thursdays at 11 a.m.
4. (Z2) ENGLISH POLITICAL HISTORY TO 1901. Professor Montague.
Tuesdays at 12 a.m., and Fridays at 3 p.m.
5. (A14) THE ACTUAL WORKING OF THE BRITISH CONSTITUTION. Professor Pollard.
Mondays at 12 a.m.
6. (A16) THE HISTORY OF POLITICAL IDEAS. Professor Pollard.
Tuesdays at 12 a.m.
7. (A22) OUTLINES OF ENGLISH ECONOMIC HISTORY FROM 1600. Mr. Adair.
Tuesdays at 10 a.m.
8. (S7) SOME ASPECTS OF THE HISTORY OF LONDON. Miss Davis.
Fridays at 5.30 p.m.
9. (A34) SEMINAR ON THE HISTORY OF LONDON IN THE XV AND XVI CENTURIES. Miss Davis.
Wednesday at 5.30 p.m.
10. (A35) SEMINAR ON ENGLISH SOCIAL AND CONSTITUTIONAL HISTORY IN THE XVIIth CENTURY. Mr. Adair.
Wednesdays at 5.30 p.m.

D. POLITICAL ECONOMY

1. (Z4) THE HISTORY OF SOCIALISM. Professor Foxwell.
Tuesdays and Thursdays at 4 p.m.
2. (A1) AFTER-WAR PROBLEMS IN THE LONDON MONEY MARKET. Mr. Hartley Withers.
Mondays at 6.15 p.m.

E. GEOGRAPHY.

1. (Z3) EUROPE AND THE MEDITERRANEAN LANDS OF ASIA AND AFRICA.
Professor Lyde. Mondays at 3 p.m.
2. (A1) APPLIED GEOGRAPHY OF EUROPE. Professor Lyde.
Mondays at 2 p.m.

F. PHILOSOPHY.

1. (Y2) CURRENT PHILOSOPHICAL SYSTEMS. Professor Hicks.
Fridays at 6 p.m.
2. (Z4) GENERAL HISTORY OF MODERN PHILOSOPHY. Professor Hicks and Mr. Ginsberg
Tuesdays and Thursdays at 5 p.m.

G. HISTORY OF SCIENCE.

1. (S1) GENERAL HISTORY AND DEVELOPMENT OF SCIENCE. Dr. Wolf.
Wednesdays at 3 p.m.
2. (S2) BEGINNINGS OF SCIENCE. Professor Elliot Smith.
Mondays at 5 p.m.
3. (S10) HISTORY OF THE BIOLOGICAL AND MEDICAL SCIENCES TILL THE 17th CENTURY. Dr. Singer.
Thursdays at 5 p.m.
4. (S11) HISTORY OF THE BIOLOGICAL AND MEDICAL SCIENCES FROM THE 17th CENTURY. Dr. Singer.
Thursdays at 5 p.m.

H. HISTORY OF ART.

1. RISE OF MODERN ART OUTSIDE ITALY. Dr. Borenus.
Fridays at 5 p.m.
2. SOME PHASES OF ENGLISH AND FRENCH PAINTING. Dr. Borenus.
Fridays at 5 p.m.

I. ENGLISH AND COMPARATIVE LAW.

1. (ZA2) (a) THE ORIGIN, HISTORY AND GENERAL PRINCIPLES OF ENGLISH EQUITY JURISPRUDENCE, ETC. Mr. Hurst.
1st Term: Tuesdays at 6.15 p.m. 2nd and 3rd Terms: Tuesdays at 6 p.m.
2. (ZA6) HISTORY OF ENGLISH LAW. Professor Bellot.
Thursdays at 7.15 p.m.
3. (ZA8) CUSTOMARY FEUDAL SYSTEMS. WELSH AND IRISH TRIBAL CUSTOMS. SCOTTISH CUSTOMARY LAW. Professor de Montmorency.
Thursdays at 5 p.m.

J. SPOKEN ENGLISH AND ENGLISH PHONETICS.

A complete Course including Ear-Training Exercises, the Grammar of Colloquial English, Composition and Conversation Classes occupying about nine hours a week. The Course is conducted by Professor Daniel Jones, Mr. H. E. Palmer and the members of the staff of the Department of Phonetics.

CERTIFICATES.

1. Students who attend their Courses regularly throughout the Session will be entitled to Certificates of Attendance.
2. Students whose attendance is satisfactory and who satisfy the requirements with regard to examinations at the end of each Term and at the end of the Session, will receive Certificates.
3. Students who take a complete Course in Spoken English and English Phonetics, may obtain College Certificates for Proficiency in Spoken English.

FEES.

1. For any of the above Courses (except that of Spoken English and English Phonetics) of not more than 12 hours a week.
Session: 30 Guineas, payable in three instalments:
First Term, 12 Guineas; Second Term, 10 Guineas; Third Term, 8 Guineas.

2. For any of the above Courses (except that of Spoken English and English Phonetics) of not more than 6 hours a week.
Session: 15 Guineas, payable in three instalments:
First Term, 6 Guineas; Second Term, 5 Guineas; Third Term, 4 Guineas.
(Note: These fees include membership of one of the College Union Societies.)
3. Full Course in Spoken English and English Phonetics.
Session: 18 Guineas, payable in one sum.
(Students attending this Course, who wish to join one of the Union Societies, pay an additional fee of £2 2s. 0d.)
4. All fees must be paid within 14 days of the beginning of the Session or Term for which they are due.

RESIDENCE.

There are, in connection with the College, two Halls of Residence, one for men and one for women.
A register of boarding-residences is also kept. The residences are not under the control of the College authorities.

Students desiring to enter for any of these Courses, should communicate with the undersigned immediately.

Students should arrive in London not later than SEPTEMBER 31st (*sic*), 1921.

WALTER W. SETON, M.A., D.Lit.,
University College, London,
(Gower Street. London, W.C.)

From information supplied by Dr. Seton it appears that there are no remaining vacancies at the two Halls of Residence for the coming session. In connection with an enquiry on behalf of students who wished to take one term only of the course in Spoken English, Dr. Seton writes: "In connection with the Phonetics Classes, I have to say that for several years the number of applications for admission from Foreign Students has been so great, and students require so much individual attention that we have found it almost necessary to limit admissions to students who are prepared to work at the College for the whole academic session. However, each case is considered on its merits."

Editorial. We have much pleasure in giving wider publicity to the above programme among students of English. As some of our readers may know it is the result of the efforts of the *English Association in Holland* to obtain for students of English something that can bear comparison with what students of French are offered in the courses at the University of Paris. It had been felt for some time that the Holiday courses for foreign students in London did not and in fairness could not be expected to supply what foreign students of English really wanted. What is now offered by the University of London is more than most of the promoters of the plan had thought likely to be obtainable. We hope that many students from Holland will make use of the opportunity, even though the announcement comes inconveniently late. If this should prove the cause of a small number of applications we may hope that the experiment will be repeated.

A few remarks on the details of the programme may be in place here. It is clear that it is somewhat advanced students that will be able to profit most. We suggest that students should go who have passed their *candidaats* (A) examination. It would be a pity for such students to spend all their time at either of the Dutch universities. What these can offer — it is necessary

to speak out plainly — is very little. The only good point, at present, in the organization of English studies at the two universities where it can be said to be organized at all, is that they provide a sound training in the historical study of the language. We doubt if the teaching of the University of London can better it. But in other respects it would really be foolish to make any comparison at all. Neither in the study of English literature nor in that of modern English can our universities bear any close scrutiny, still less comparison with a university that can point to scholars like Professor Ker and Dr. Chambers, to say nothing of Dr. Baker whom we know, on the best and independent authority, to be an excellent lecturer.

What makes the programme so valuable, too, is the inclusion of subjects that are really ignored in the Dutch universities. What is provided in these courses is a teaching of English studies as it is understood in England, taking the study of the Classics for their model, instead of the one-sided restriction to language and literature, the unsatisfactory results of which have been frequently alluded to here.

Finally we may advise students not to miss the course in Spoken English. It is what it is least possible to obtain later; books may, more or less adequately, replace the teaching of history, or law, or indeed any of the subjects of this programme, but not this last. And the results of a study of this part of the subject are better when a student is still young.

Translation M. O. 1921.

Wij maken thans gebruik van het voorrecht van den romanschrijver en slaan wederom stilziggend eenige onbeduidende jaren over, om tot een voorval te komen, dat plaats greep toen Jan zestien jaar oud was, en dat op zijn volgende loopbaan meer invloed had, dan men er in 't eerst van had kunnen verwachten.

Schoon Jan op dien leeftijd reeds een geoefend ruiter was, kende hij geen grooter genoeg dan om te voet, enkel vergezeld door zijn trouwen hond, in de omliggende velden op jacht te gaan. Dan trok hij bij zonsopgang het slot uit, om er niet zelden eerst tegen het vallen van den avond met een volle weitasch terug te keeren. Zelf was hij onvermoeid, en het was dan ook alleen uit bezorgdheid voor zijn geliefden hond, dat hij zich van tijd tot tijd een oogenblik nederzette, om zijn boterham met het dier te deelen, of hem de gelegenheid te geven om wat te drinken alvorens den tocht voort te zetten.

Eens keerde hij met wild beladen en vroolijk neuriënd, over de hei weder huiswaarts. Het was een dier schoone herfstavonden, waarin de hemel gekleurd is met de heerlijkste afwisseling van goud en rood. De heide stond in vollen bloei en vervulde de lucht met de zoetste geuren. Een plechtige stilte heerschte alom, alleen onderbroken door het suizen van het zachte avondwindje, het verwijderd geloei der runderen, die naar hunne stallen terugkeerden, en het eentonig geluid der klinkende schelletjes van de kudde schapen. In de verte rees uit het donkere groen der boomen de spitse kerk-toren trotsch en statig omhoog, en daarachter ontwaarde het oog de daken van het hertogelijk slot. Vóór hem stroomde de Rijn door vette weiden of vruchtbare boomgaarden en kaatste als een spiegel den schoonen hemel terug.

Hoe dikwijls Jan dit prachtige natuurooneel ook aanschouwd had, telkens wekte het zijn bewondering weer op. Want wie de natuur liefheeft, kan

nooit genoeg genieten van hare schoonheid, en de indrukken, welke zij teweegbrengt op zijn gemoed, worden met de jaren sterker.

Onwillekeurig bleef Jan op de helling van den heuvel staan om zijne oogen te vergasten aan het heerlijke schouwspel. Slechts de boven beschreven geluiden en de rook, die in lichtblauwe wolkjes uit de schoorsteenen van het verwijderde dorpje oprees, kondigden de nabijheid der menschen aan. Verzonken in bewondering en verrukking, gevoelde hij zich diep bewogen, toen de onverwachte verschijning van een naderend rijtuig zijn gedachten een andere wending gaf en hem benieuwd deed zijn wie hem aldus in de eenzaamheid kwam storen. Het duurde niet lang of het voertuig, getrokken door vier stevige paarden, kwam langzaam den heuvel oprijden, waarop Jan stond. Het was een prachtig rijtuig met een wapen geschilderd op de portieren, en op den bok naast den koetsier zat een page, tegen de koude avondlucht geheel in een paarsen mantel gewikkeld.

We now make use of the privilege of the (a) novelist and again pass over in silence some unimportant years, to come to an event that took place when John was sixteen years old and had a greater influence on his subsequent career than could have been expected at first.

Though he was a trained horseman at that age John knew no greater pleasure than to go hunting on foot in the surrounding fields, accompanied only by his faithful dog. Then he left the castle at sunrise, not seldom to return only towards nightfall with a full gamebag. He was tireless himself, and it was only out of solicitude for his beloved dog that he sat down for a moment from time to time to share his bread and butter with the animal, or to give him an opportunity to drink some water before proceeding on his way.

Once he was returning home again across the heath, laden with game and humming cheerfully. It was one of those beautiful autumnal evenings when the sky is coloured with the most glorious variety of gold and red. The heather was in full bloom and filled the air with the sweetest scents. A solemn silence reigned everywhere, interrupted only by the sighing of the gentle evening-breeze, the distant lowing of the cattle returning to their sheds and the monotonous sound of the tinkling bells of the flocks of sheep. In the distance from the dark green of the trees, there rose proud and stately the pointed steeple, and behind it the eye discerned the roofs of the ducal castle. Before him flowed the Rhine through rich meadows or fertile orchards and reflected like a mirror the beautiful sky.

Often as John had contemplated this beautiful scene, it roused his admiration every time. For whoever loves nature can never enjoy her beauty enough, and the impressions she makes on his mind become stronger with the years.

Involuntarily John paused on the slope of the hill to regale his eyes with the splendid spectacle. Only the sounds described above and the smoke rising in pale blue clouds from the chimneys of the distant village indicated the presence (neighbourhood) of man. Absorbed (Lost) in admiration and delight he felt deeply moved when the unexpected appearance of an approaching carriage gave another turn to his thoughts, and made him wonder who thus came to disturb him in his solitude. It was not long before the vehicle drawn by four sturdy horses came slowly driving up the hill where John stood. It was a beautiful carriage with a coat of arms painted on the doors, and on the box by the side of the coachman sat a page, completely wrapped in a violet cloak against the old evening air.

Translation.

1. Van Dijk at once set to work and took out of the chest some weapons, which he tied up together in a cloth. 2. Having quite recovered his composure he turned his thoughts with intense satisfaction upon the fast approaching attainment of his purpose. 3. His conviction that he was going to perform an act that was to save liberty and cause the true faith to triumph, had never been shaken for a moment. 4. While thus, in solitude, he was engaged in making the last preparations and carefully loading the pistols he thought of the morrow with a feeling akin to gratitude. 5. Although he did not disguise from himself the importance of the moment, no thought of wavering entered his mind, when gradually sinking into deep thought he imagined himself on the road to Rijswijk and heard the report of the pistol with which he would shoot the Stadtholder through the heart.

6. With a sort of fierce pleasure he recalled everything he had suffered during the last few years, as though it did him good to rip up those painful sores with his own hands. 7. He had been sitting thus for some time, buried in deep thought, when he was suddenly roused by an unusual stir of many footsteps in the street, and directly afterwards, heard the front-door open and some people enter. 8. Motionless and with bated breath he listened intently to what was going on downstairs. 9. Suddenly a deathly pallor overspread his features; with both hands he clutched the table and, as if fearful of betraying his presence by the least sound or perhaps missing anything of what he might be able to hear he bent forward and fixed his gaze on the door. 10. He had distinctly heard a voice asking sternly for the innkeeper and thought he heard immediately afterwards that the same voice spoke of a chest which had been brought into the house the day before. 11. His dreadful suspicions were confirmed when he clearly heard the words: "Where is that chest, which I demand from you in the name of the Government?"

12. There was no longer any doubt! Without knowing what he did van Dijk started to his feet and rushed to the window. 13. There, in the street, he saw two constables, surrounded by a crowd which gazed up at the house with curiosity. 14. He saw that he was lost, the thought entered his mind like a flash and stupefied him for an instant. 15. Quite mechanically he jerked open the lid of the chest to take out the remaining pistols, and threw some of them on the bed and some under it, without realizing that this was only a waste of time. 16. Presently, however, he came to his senses and recovered his fortitude and presence of mind. 17. Suddenly he saw the uselessness of his behaviour, wrapped himself in his cloak, pulled his hat over his eyes, snatched a dagger from the table, and passed out through the door, firmly resolved to sell his life as dearly as possible if he could not save himself by his intrepidity.

Observations. 1. *Van Dyck began to work at once* betrays ignorance of the true idiom. *Go to work* has an altogether different meaning: We must go to work cautiously (Grant Allen, *An African Millionaire*). — *Took from the box*. *From* often interchanges with *out of*: He stuffed his pipe from a leather bag (Baroness von Hutten, *Pam.*). Drinking coffee from (= out of) a glass (*Royal Magazine*, Jan. 1904, p. 220). The pretty pigeons that we had tamed to peck their food from our hands (Anne Brontë, *Agnes Grey*, Ch. I). — *Button up a cloth* is ridiculous, we button up our coat but not a string or cloth. A *linen* for a cloth is another funny rendering, in the singular the word formerly meant a *linen gown*. (*Oxford Dictionary*).

2. *Having regained his usual calmness his thoughts turned . . .* When the subject of the principal clause and that of the head clause are not identical, it is wrong to use a dependent participial construction, though even English writers occasionally fall into this error. Fowler (*The King's English*) calls this construction "half justified by attachment to a subject implied in the possessive pronoun", but adds: "Perhaps better avoided." — *The so near fulfilment of his object*. Sounds clumsy, though instances occur, see Kruisinga's Chapter on *Word-order*.

3. *He was about to accomplish a deed. Action-Act-Deed.* *Action* more particularly denotes the operation; *act* and *deed* the accomplished result. An action may include many acts. *Deed* is applied chiefly to acts which are for any reason especially noteworthy, it is a more formal word than the former two (*Century Dictionary*). When Miss Sharp had performed the heroical *act* (Thackeray, *Vanity Fair*). Are the *actions* of men, and therefore of societies, governed by fixed laws? (Buckle, *History of Civilization*, I, ch. I.). The *deed* (i. e. a murder) that had been done in their midst. (*Strand Magazine*, 1894, p. 316). *Accomplish - Achieve - Perform*. These words agree in representing the complete doing of something. It is no simple or trivial thing which is said to be *accomplished*, but something of a complex nature, involving sustained effort in labour or in skill. *Achieve* suggests difficulties triumphed over with a corresponding excellence in the result. *Perform* may mean no more than a doing which is continued till the work is completed. (Smith, and *Century Dictionary*). — *Which would save the liberty*. The article is improperly used before an abstract word used in a general sense. — *Make true faith triumph*. Here the definite article ought to have been used, only in familiar combinations consisting of an adjective and a noun is omission of the article the rule: *Sunny Italy, Merry Old England*.

4. No definite article should precede *solitude. Solitariness*. — *Final preparations (preparatives)*. To an American visiting Europe the long voyage he has to make is an excellent preparative (Washington Irving, *Sketch Book*). — *Charged (laded) the pistols*. Neither of these variants will do. We *charge* a Leyden jar. *lade* (or more usually *load*) a vessel. — *With a certain feeling of gratitude*. — *The following (next) day*. —

5. *He was fully conscious of the importance of the moment. He could not conceal from himself the importance . . .* She could not conceal from herself that the prospect had something ignominious about it. (Dor. Gerard, *The Eternal Woman*, ch. XX). In undertaking the task of writing such a work I did not disguise from myself the difficulty of what lay before me (H. C. Wyld, *Historical Study of the Mother Tongue*). I cannot disguise from myself the fact that if I lose your soul God will hold me responsible (Geo. Moore; *Lake*, p. 139, Tauchnitz). — *Wavering - Hesitation*: We waver through irresolution and hesitate through fear, if only the fear of making a mistake. — *In imagination he saw himself on the road to Rijswijk. In his imagination is right*. In his imagination he heard the sudden sharp order to stop (Cyril McNeile, *Bull-Dog Drummond*). *In idea*. — *When he buried in thought imagined himself . . .* The subject should come immediately before its verb. — *Crash* (of a pistolshot) should be *crack* or *report*. The compound *pistol-shot* *report* also occurs (*N. E. D.*) — *Stadholder*. The English spelling is *stadtholder* perhaps to ensure the voiceless pronunciation of the Dutch *d* (compare the spelling *veldt*).

6. *He recalled to mind*. A blending of *to recall* and *to call to mind, bring back to the mind*. As he recalled the haughty rebuff, Master Vincent tasted again all the savour of anger. (*Pearson's Magazine*, Dec. 1913, p. 687).

The "Yellow Room" by Gustave Leroux recalls the days when really great men condescended to write detective stories. (G. K. Chesterton in *The Illustrated London News*, Oct. 24, 1908). — *Of late years.* — *To reopen those painful sores.* *Rip open old sores* does not seem to be current in this figurative sense. (*Rip open a sack*). — *With own hands* is not English. *Own* is preceded by a possessive pronoun or a genitive. Hence we say: *A will (opinion) of his own* for *Du. een eigen wil* (meaning).

7. *So he sat* = *Dus zat hij*. — *He sat thus for some time.* Less vivid than *He had been sitting thus*. The time of the action is defined by the following clause beginning *toen hij onverwachts*. — *Lost in thought (meditation).* — *He heard the front door be opened.* The auxiliary is omitted in passive constructions with the verbs *hear, see, feel* and some others. *I heard it said, saw it done, felt my arm grasped.*

8. *Immovable* means: incapable of being moved. Often (less strictly, according to the Oxford Dictionary) used in the sense of *motionless*. — *He listened sharply* is correct. Their business was to listen sharply (*N.E.D.*). *While he held (caught) his breath.* *Bated breath* suggests restrained breathing.

9. *All at once; All of a sudden; Of a sudden:* Now usually with preceding *all* (*Oxford Dictionary*). — *He grasped the table convulsively.* *Clutched... convulsively* Redundant, for *to clutch* = *to seize convulsively or eagerly* (*N.E.D. s.v. Clutch.*) — *As if he feared to betray his presence by the least sound, or perhaps so as not to miss anything of what he might be able to hear.* — *He feared he would betray* must be *should betray*. In direct speech the words would be: *I fear I shall betray...* — *Leant forward* has nearly the same meaning as *bent forward*: Then he bent forward in his chair (Hugh Walpole, *Green Mirror*, I, Ch. III). She saw her bending forward (*Ibid.*, Ch. V). Philip leant forward (*Ibid.* Book II, Ch. III).

10. *Had clearly heard.* — *A voice which, not: who.* — *A firm tone* is not the same as a *stern tone*. — *Meant to hear.* *To mean* is not used in the sense of *to think, suppose*. Even if it were, the sentence would be wrong because *to think* (or *to fancy*) cannot be followed by an infinitive (except when the meaning is *to expect*). — *Had been brought into* (not *in*) *the house.* — *Taken into the house:* *To bring* is to convey to the place where the receiver is or where the bearer stays. This distinction is occasionally lost sight of: He took the ladies their bath water (*Royal Magazine*, Oct. 1913, p. 556). It was her custom to take the young woman a cup of chocolate (*Strand Magazine*, Oct. 1915.)

11. *His terrible suspicions became certainty* is right. His suspicion became certainty (*Pearson's Magazine*, 1909, p. 267). — *The box which I demand of you.* Some verbs (*buy, borrow* e.g.) may take either *of* or *from*. Wage increases are being demanded *from* the Grand Trunk Line of Canada (*Times Weekly*, March, 5, 1920). We demand of superior men that they be superior (Emerson, *Fugitive Slave Law.*) — *Summon from you* could not be said. We summon a man to appear in court or summon him to do some specified act. — *In the name of Government.* The suppression of the article is unusual (Poutsma II, 553). Government must educate the poor man. (Emerson). This he sent up to Government (Hogg, *Life of Shelley*, II, 210).

12. *There was no more room for doubt.* — *Sprang to his feet.*

13. *Bailiffs.* This word is variously applied, viz. to an officer whose business it is to execute arrests, to an under-steward of a manor or estate (appointed to manage forests, direct husbandry operations, collect rents etc.). Sheriffs are the sovereign's bailiffs and their respective counties are called their bailiwick. The term bailiff is also applied to the persons in charge

of royal castles, as the *Bailiff of Dover Castle*. But the name now generally applies to the bailiffs of sheriffs or sheriff's officers. Such are either *Bailiffs of Hundred* or *Special Bailiffs*. The former are appointed by the sheriff to collect fines, summon juries, execute writs and attend at assizes or quarter sessions. The latter are men selected for their skill in hunting and apprehending persons liable to arrest.

14. *The thought flashed through his mind* (flashed through his brain; flashed upon [across] him). "By Jove!" the thought flashed through the mind of Farll. "The chap's shy, I do believe!" (A. Bennett, *Buried Alive*, Ch. I). *As a flash*. The thought is compared to a flash and therefore *like* should have been used: He fought *like* a lion, *as* a soldier. — *Stunned him*. — *Made him lose (not loose!) his head*. Does not correspond to our *maakte hem wezen loos*. Made him thoughtless (onnadenkend, achteloos) is still worse.

15. *Automatically* is right. He went on rowing idly, half automatically (G. Eliot, *Mill on the Floss*). We know that a frequently repeated act of muscular skill finally comes to be done almost automatically (*Century Dictionary*). — *Loss of time*.

16. *He recovered his senses and regained . . .*

17. *The uselessness of his proceeding*. — *Mantle*. Wrapping his mantle closely round him (Orczy, *I Will Repay*). — *Pulled his hat (down) over his eyes*. He was dressed like an ordinary tramp and had a slouch hat pushed over his eyes. (*Strand Magazine*, Feb. 1903). A slouch hat pulled over his eye (*London Magazine*, Aug. 1904, p. 299). — *Picked up a dagger*. — *Fully determined*. — *When he could no longer save himself* is quite possible here, but marks time.

Good translations were received from Miss B. M. C., Tilburg; Miss A. H., Flushing; J. P. P., Rotterdam; Miss H. W. S., Rotterdam; Miss A. E. S., Enschedé; B. de W., Moordrecht; Miss M. G., Amsterdam; Mr. K. de V., Dokkum.

Translations of the following text should be sent to P. J. H. O. Schut, 60 Maerlant, Brielle, before November 1st. They will be returned with corrections if accompanied by a stamped addressed envelope.

Zij, die lang in een stad wonen, kunnen zich nauwlijks voorstellen, hoe saai het is, zijn leven op een dorp te moeten doorbrengen. Daar is alles op veel kleiner schaal ingericht; veel wat er in de stad onopgemerkt voorbij gaat, wekt daar de algemeene aandacht; alle menschen kennen elkaar zoo wat, of liever, meenen elkaar te kennen, en wat den een overkomt is voor den ander een onderwerp van gesprek. Terwijl in een stad (van eenige beteekenis ten minste) de jeugd groot wordt zonder dat iemand op hen let, behalve de ouders en eenige vrienden van den huize, weten de dorpelingen bijna van elken knaap het karakter en de geschiedenis te vertellen. Zoo wist ieder dat Jan B., de zoon van den schoolmeester één van de knapste en betrouwbaarste knapen was van het dorp, ja, van de geheele omtrek. Sommigen hielden hem voor één der meest be-gaafden van het geheele land. Vooral bij hen, die nooit of zelden van hun dorp af geweest waren, stond het als een paal boven water, dat Jan zijn weerga niet vond. Op zijn vijfde jaar las hij vlot, wat hem onder de oogen kwam; op zijn vijftiende was hij zijn vader voorbijgestreefd. Toch was Meester B. een geleerde. Dat kon ieder, die het niet wist, dadelijk aan hem merken. Zijn eerwaardige kale schedel met een krans van blonde krulletjes, zijn bril, die hij op het voorhoofd schoof, als men zou meenen, dat hij hem juist moest gebruiken, namelijk als hij lezen ging; zijn zwarte rok, dien hij dag aan dag, van den morgen tot den avond aanhad; zijn magere blanke handen, met inktvlekken, op de vingers; zijn langzame gang, zijn deftige spraak, waarin alle klanken zoo duidelijk werden gehoord, dat alles maakte van den schoolmeester een man van buitengewoon gewicht. Zelfs de dominé werd door hem overschaduwd en de burgemeester kwam in geen vergelijking. De eenige die zoo wat met hem gelijk stond was de eigenaar van een

naburige buitenplaats; deze had althans een groote bibliotheek en gewoonlijk veronderstelt men, dat ook iets daarvan in het hoofd van den bezitter zal zijn gevaren. — In die bibliotheek was het, dat Jan B. zijn studie had voortgezet en de kennis en wijsheid had opgedaan, die zijn vader miste. De eigenaar achtte het in stilte een eer, dat het eigenlijk zijn boeken waren, die Jan gemaakt hadden tot wat hij was. Daarom mocht hij de knaap graag lijden, en nu en dan dreef hij zijn vriendelijkheid zoo ver, dat hij hem te dineeren vroeg. Den nacht, die aan zulke dagen vooraf ging, kon Jan bijna geen oog dicht doen; en ging op den dag zelf veel te vroeg op weg, om toch maar niet te laat te komen.

Reviews.

Two Plays from the Perse School. Cambridge: W. Heffer & Sons Ltd., 1921. 3/6 net.

Another Perse Play Book. On a previous occasion, in connexion with my review of Arnold Smith's *Aims and Methods in the Teaching of English*, which appeared in I, 5, of this journal, I briefly referred to one of these interesting volumes: the first specimen of the work of the Perse Grammar School at Cambridge I happened to come across. As appears also from the latest publication, this work is entirely out of the common, even more so with us than it is in England, where the 'dramatic method' of teaching is finding an increasing number of enthusiastic advocates and where its application is by no means exceptional. In my opinion the principles underlying, not only the dramatic method of teaching language and literature, but the educational system generally, of such schools as the one at Cambridge, deserve to be far more widely known than appears as yet to be the case. I am somewhat doubtful, however, that this is the place to enlarge upon this subject and to emphasize the importance for educationists to observe the reforms attempted across the Channel, in the very country that is often supposed to be a stronghold of conservatism. I must content myself, therefore, to bring out only a few points that give the key to the explanation how results, such as are shown in the present booklet, are arrived at. In this respect both the Headmaster's *Preface* and the *Introduction* by Mr. Happold, the master under whose guidance the work was done, are of particular interest.

To begin with, Dr. Rouse distinctly warns readers that even the best teacher cannot count on attaining at the desired result, if he should try the dramatic method of teaching literature without regard to the lines on which the rest of the teaching in the school is carried on. The work published in the Perse Play Books is the result of group work done on a large scale and from the very beginning (when the boys are 7 or 8), and the guiding principle "is carried through all the human subjects right to the end language, literature, history, geography and art".

"The principle is, to aim not at instructing or informing, so much as bringing out and guiding what is in the pupils." He also points out, that, although, of course, there must be discipline, its nature is very different from that which is generally considered as such. It is characterized by freedom from restraint. There should be plenty of spontaneity.

In Mr. Happold's account of how the two plays came to be written, one is struck by such a sentence as: "I held a tea-party to discuss it" (viz. a difficult scene), and it appears that such friendly gatherings are not uncommon. Such observations, indeed, make one realize that the circumstances under which teacher and pupils work together, are radically different from what

we are used to. The master is like an older comrade. "I do not think", says Mr. Happold, "that under the old methods of discipline plays could be written at all", and he adds, that it is doubtful whether the boys could do it, without the previous training in stagecraft they have gained by *acting*.¹⁾ The acting itself is an essential part of the method. In the case of a play by Shakespeare, for example, an acting version is mostly made, but we are also told, that "a form of the average age of fifteen acted the whole text of *Lear*".

Whatever we may think of the writer's statement, that "*Hamlet* and even *Lear* are well within the compass of boys of from fourteen to fifteen and a half", there can be no doubt, when we see the results, that the dramatic method does bring out what is in the pupils. What is now put before us gives fresh evidence of the fact, that mere boys can achieve something remarkably good, *provided they are properly guided*. However, it is evident, that this kind of guidance requires no common qualifications, such as the average teacher can hardly be expected to possess.....

It is expressly stated by Mr. Happold, that the text of the plays is almost entirely the work of the boys themselves, and that his own part was merely that of adviser and critic. He gave encouragement and offered suggestions and is responsible for putting the scenes together.

The first play, *The Death of Roland*, is a tragedy in blank verse. Though it began as group work, the tragedy as it stands was mainly written by one boy of about fifteen, who in the course of its composition took complete control. It is an extraordinary achievement for a boy of this age, and it is a great credit to the organization of the Perse School, that in it such individual talent finds scope for development.

The second play is of quite a different nature. It is a farce, called *The Duke and the Charcoal Burner*, and is based upon one of the Arabian Nights, which has been transformed into a story with a medieval setting. What makes it specially interesting is, that it is the result of the combined efforts of the pupils of a whole class. From an educational point of view, therefore, it is by far the more important of the two. It is this kind of work that the Perse School rightly prides itself upon. An essential feature of it is, that *the boys work together for a common purpose*; each 'does his bit', be it ever so modest. Their imagination is stimulated, they are in it heart and soul.

No doubt the appeal that is thus made to the pupils' own activities, to their interests and ambitions, is one of the strong points of the method. Does not modern psychology emphasize the importance of the emotional element in the development of the intellect?

It need hardly be observed that, in making their boys write and act plays, the teachers of the P. S. do not aim at turning out playwrights and actors. What they do hold is that their method is apt to engender in the youthful mind a love of literature. The boys' own feeble attempts, so Mr. Happold argues, will make them realize all the better the superiority of the

¹⁾ His boys are in the adolescent stage, the very age when they are becoming self-conscious and awkward. *Young* boys, according to him, can act anything, as may be proved by Perse Play Books Nos. 1 and 3. I may add, that I am personally convinced of the correctness of this statement, basing my opinion on what I saw in one of the L. C. C. Secondary Schools, under the direction of the Headmaster, Mr. Arnold Smith, mentioned before. Among the diversity of things acted by his youngsters was a dramatized version of *Sohrab and Rustum*; a short play that seemed to come more natural to them was the dramatic story of how Thor's Hammer was stolen. There were lively proceedings and it was evident, that the words were largely extempore.

master craftsmen in literary art and thus help them in learning to appreciate good literature.

It has not been my intention to discuss these boy plays as one would mature literary work. They owe their chief interest to the way they came to be written rather than to their literary merit. But although Dr. Rouse rightly remarks that they are not to be judged by the ordinary standards, he need not have put forth this plea with reference to *Roland*; indeed this juvenile production contains portions that a full-fledged author might be proud of. Thus the beginning of Scene 6, where Charlemagne and his ancient councillor Naimés are discoursing upon the vicissitudes of life is so surprisingly 'mature', that one would not have credited a boy under fifteen with the authorship, had not Mr. Happold specially certified to it.

The following farce is an amusing thing and should interest all those who care to know what boys are capable of under conditions such as obtain in a school where the ruling principle is 'The Play Way' (title of the Perse Play Book containing the exposition of the method).

It would seem to me, that this principle receives too little recognition in our Secondary Schools. I daresay there are very few of us who do not feel need of some sort of reform, but we shun drastic measures, and in the meantime we continue to worship the Idol of Useful Information. In the somewhat oppressive atmosphere of this kind of worship the reading of such a book as the above will be found particularly refreshing.

Steenwijk, May 1921.

C. J. VAN DER WEY.

Brief Mentions.

Our Title and Its Import. By PROFESSOR OTTO JESPERSEN.

Publications of the Modern Humanities Research Association
no. 4. Bowes & Bowes. Cambridge, 1921. 1/—.

Professor Jespersen declares in the opening words of his presidential address that the telegram informing him of his election filled him with joy and pride, in fact caused an attack of vanity from which it took him considerable time to recover. Surely this is carrying modesty too far. Nobody in the audience, we suppose, would fail to understand that the Association, wisely, only honoured itself by the election, and also promoted its chances of increasing its membership on the Continent. And although the usefulness of an association such as this is necessarily limited, it can only do its work by the cooperation of numbers. Among the tasks that the Association has until now undertaken the chief is probably that of providing its members with bibliographical data, as in the *Bibliography* noticed in our June number. We expect that the support of men like Professor Jespersen will induce many to join who until now had doubts about the character of the society. — K.

A Handbook of Present-Day English. Vol. II, English Accidence and Syntax. By E. KRUISINGA. Third Edition. Kemink & Zoon. Utrecht 1921.

The first part of the new edition (432 pp.) is now ready. The second and final part of about the same size will appear before the end of the year. In the present edition some subjects have been treated more fully. Such are aspect, both with regard to the finite and the non-finite verb; some of the pronouns; prepositions; sentence-structure; and wordorder. The book in its present form aims at giving a complete survey of the structure of living English. — K.

La Poésie Anglaise d'aujourd'hui. Par FLORIS DELATTRE. Extrait de la Revue de l'Enseignement des Langues Vivantes, Janvier—Février 1921. Paris, Henri Didier.

Prof. Delattre, who contributes a regular annual survey of English poetry to the *Revue Germanique*, has sent us an offprint of an article on the poetry produced between the years 1914 and 1920. In it he briefly reviews the outstanding characteristics of the work of the "Georgians", the soldier-poets, and the advocates of peace and reconciliation after the cessation of hostilities. A few typical quotations illustrate this well-written summary. — Z.

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[The *Revue de Littérature Comparée*, the first three numbers of which are here announced, is edited by F. Baldensperger, professor at the University of Strasbourg, and P. Hazard, professor at the University of Lyon. Publisher: Edouard Champion, 5 Quai Malaquais, Paris. Annual subscription fr. 40. — From the list of forthcoming contributions we quote: Em. Audra, Du Resnel, traducteur de Pope. — J. M. Carré, Goethe et Emerson. — R. S. Crane, Voltaire's Candide in England in the XVIIIth century. — E. Estève, Byron en France après le Romantisme. — F. G. Richmond, Extraits d'une traduction anglaise du Chantecler de Rostand. — For the benefit of that large majority of our readers whose interests are not confined to English literature alone, we shall mention the full contents of the *Revue* regularly.]

Germanisch-Romanische Monatschrift. IX, 7/8 (May-August 1921). Includes Dornseiff, Das zugehörigkeitsadjektiv und das fremdwort. — Kleine Beiträge (*tun* as an auxiliary of modality in German; affective vowel changes and unvoicing of consonants in German; Verner's law in colloquial German; der *nächste* in the meaning 'the second after this'; Taine on Shakespeare). — Bibliography.

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Lancelot and Guinevere.

When we read Malory's tale of love and strife, of piety, treason and loyalty, we may well wonder what made Tennyson see in it the rough material for a moral allegory. For the mind of the mediaeval compiler is divided between admiration for the faithful love of Lancelot and Guinevere and a strong belief that all worldly love is weakness and the human heart, to become perfect, must give itself to God alone. Their passion runs through the texture like a crimson thread that thickens and thickens until it usurps almost the whole fabric of the story and it ultimately leads to the ruin of Arthur and his Table Round; but our sympathy for the too worldly couple is maintained to the end, and the thought that their love is sinful because Guinevere is married, which is uppermost in Tennyson's mind, hardly occupies the older writer.

A God who must punish even guiltless sinning against his laws pursues Malory's heroes as inexorably as jealous Fate drives its victims to perdition in the classical drama. Though it is by divine order that Orestes has killed his mother, Fate sends its servants, the Furies, to plague him and avenge the deed. Arthur's act of unconscious incest brings down on him the wrath of God; it is fated that he shall be slain by Mordred, the fruit of his sin. This God does not pause to weigh motives or make allowance for error; he is not softened by suffering or remorse. How far remote all this is from modern conceptions of divine love and divine justice! A child is born to Arthur and Bellicent; God requires vengeance for it, not because Bellicent is Lot's wife, which Arthur knew, but because she is Arthur's sister, which he did *not* know.

In the old romances, the most beautiful qualities of a knight are strength and courage. A knight is bound to rescue any woman when she is in danger, for women are feeble and timid. But he owes his services and his protection especially to the lady who honours him with the permission to wear her badge; and he neglects every other duty to prove her purity and innocence "with his hands". The lady admits her champion into her intimacy and even makes him her adviser in matters of love.

"Madam", says Tristram to La Beale Isoud, "I promise you faithfully that I shall be all the days of my life your knight". "Gramercy", says La Beale Isoud, "and I promise you there-against that I shall not be married this seven years but by your assent; and to whom that ye will I shall be married, him will I have and he will have me if ye will consent". (Malory, *Le Morte Darthur*, p. 172) ¹⁾.

So it was perfectly allowable for this relation to exist between a knight and the wife of another, and this situation seems to have had great attraction and piquancy to our forefathers. The husband accepted this homage to the beauty and purity of his wife until the thought arose in him that the two "s' aimaient d'amour".

This poetical relation of a knight and his lady exists between Lancelot and Guinevere. On the day when Lancelot was made knight, he lost his sword, and Guinevere, finding it, lapped it in her train and gave it him when he needed it; "and else he had been shamed among all knights". And then he promised her ever to be her knight in right or in wrong. But very soon we hear the two mentioned as a pair of perfect lovers. Their

¹⁾ Globe edition.

²⁾ Cf. Pollard in the Preface to his edition of Malory.

relation, however, is not held impure and, although they are not "clean in will and in work" (cf. p. 327), they consider themselves, with perfect naïveté, faithful and loyal to the king. "Ye have betrayed me and put me to the death", Guinevere exclaims when Lancelot is going to depart in quest of the Grail, "for to leave thus *my lord*". (p. 354).

Arthur in Malory is very unlike the moral hero that Tennyson has made of him. He is the true product of a time in its moral infancy. Brave and fond of battle and joust, he is much afflicted when his knights have taken the vow to go in quest of the Grail, for he knows that many will die in the quest and he has "an old custom to have them in his fellowship". But the resolution to have a farewell-tourney in their honour half consoles him. In his conception of love, he is diametrically opposed to Tennyson's ideal knight:

"For Madam", said Sir Lancelot to the queen who reproached him with the tragic fate of Elaine, "I love not to be constrained to love; for love must arise of the heart, and not by no constraint. That is truth, said the king and many knights, love is free in himself, and never will be bounden, for where he is bounden he loseth himself." (p. 432). ¹⁾

And the following passage will seem, I am afraid, rather shocking to those who know Arthur only from Tennyson's version:

"And therefore, said the king, wit you well my heart was never so heavy as it is now, and much more I am sorrier for my good knights' loss than for the loss of my fair queen; for queens I might have enow, but such a fellowship of good knights shall never be together in no company." (p. 459.)

Sir Lancelot is of later growth, a product of more civilized times and of a race more versed in courtly manners. Mr. Pollard says of Malory's picture of him that it is "perhaps the most splendid study of a great gentleman in all our literature". There is an atmosphere of loving veneration around him; all the knights — except such types of unknightliness as Meliagrance and Mordred — are glad to own his superiority. He is not only the bravest knight and the most successful in strife; he is also the most generous and the worthiest. We are often reminded that he is a sinful man, i. e. not a perfectly holy man like his son Galahad, who, having what sometimes seems to be the highest mediaeval virtue, chastity, is allowed to see the Sangreal in all its divine splendour; but *of all sinful men* he is the noblest and the best. Lancelot is the avenger of oppressed innocence, the hope of all who suffer wrong. And he possesses that most amiable quality of all: he is truly modest, he is doubtful of his own worth. When all the knights, and many kings, Arthur included, have vainly searched the wounds of the youth who can be cured only by the touch of the noblest, Lancelot happens to come by. The passage is too fine to be much curtailed:

"Then said Arthur unto Sir Launcelot: Ye must do as we have done Heaven defend me, said Sir Launcelot, when so many kings and knights have assayed and failed, that I should presume upon me to enchieve that all ye, my lords, might not enchieve. Ye shall not choose, said King Arthur, for I will command you for to do as we all have done And then all the kings and knights for the most part prayed Sir Launcelot to search him; and then the wounded knight, Sir Urre, set him up weakly, and prayed Sir Launcelot heartily, saying: Courteous knight

¹⁾ Cf. the corresponding passage in *Lancelot and Elaine*:

"Then answered Lancelot

To doubt her fairness were to want an eye,

To doubt her pureness were to want a heart —

Yea, to be loved, if what is worthy love

Could bind him, but free love will not be bound. —

Free love, so bound, were freest, said the King."

I require thee for God's sake heal my wounds, for methinketh ever sithen ye came here my wounds grieve me not. Ah, my fair lord, said Sir Launcelot, Jesu would that I might help you; I shame me sore that I should be thus rebuked, for never was I able in worthiness to do so high a thing. . . . And then he held up his hands, and looked into the east, saying secretly unto himself: Thou blessed Father, Son, and Holy Ghost, I beseech thee of thy mercy, that my simple worship and honesty be saved and thou blessed Trinity, thou mayst give power to heal this sick knight by thy great virtue and grace of thee, but, good Lord, never of myself. And then Sir Launcelot prayed Sir Urre to let him see his head; and then devoutly kneeling, he ransacked the three wounds, that they bled a little, and forthwith all the wounds fair healed, and seemed as they had been whole a seven year. . . .

Then King Arthur and all the kings and knights kneeled down and gave thankings and lovings unto God and to his Blessed Mither. And ever Sir Launcelot wept as he had been a child that had been beaten." — (p. 449-450).

Lancelot is nobler than the king. Arthur does not scorn to entrap the queen, and to take an adversary at a disadvantage. Lancelot never strikes a fallen knight and he uses consideration even for those who have wronged him. One day his horse is taken from him while he is asleep, and shortly after he meets a knight who is mounted on it. Lancelot strikes the thief down to the earth, and takes away his property; but before leaving the wounded knight he ties the latter's horse to a tree that he may find it when he is arisen.

But the nobleness of his character appears most in his attitude towards the king and the queen. When he has led Guinevere to his own castle to save her from her husband's jealous rage, he hears that the pope has forbidden further hostility. He thanks God for it. "For God knoweth, said Sir Launcelot, I will be a thousandfold more gladder to bring her again than ever I was of her taking away". (p. 464-465).

This peace and safety of the queen, however, is not to last; suspicion spreads at court and to save the honour of his lady Lancelot resolves to leave her for ever.

"And then Sir Launcelot said unto Guenever in hearing of the king land them all: Madam, now I must depart from you and this noble fellowship for ever; and sithen it is so, I beseech you to pray for me and say me well; and if ye be hard bestead by any false tongues, lightly, my lady, let send me word; and if any knight's hand may deliver you by battle, I shall deliver you. And therewithal Sir Launcelot kissed the queen; and then he said all openly: Now let me see what he be in this place that dare say the queen is not true unto my lord Arthur, let see who will speak an he dare speak. And therewith he brought the queen to the king and then Sir Launcelot took his leave and departed; and there was neither king, duke, nor earl, baron nor knight, lady nor gentlewoman, but all they wept as people out of their mind. . . . And thus departed Sir Launcelot from the court for ever." (p. 468).

It is strange to remark how, as has been said already, the love of Lancelot and Guinevere is alternately cried down as a worldly weakness and held up as an exemplary virtue. Good and evil meet in this undying passion. Lancelot is sometimes weighed down by a sense of sin. During his quest of the Sangreal, he hears a voice warning him to quit the holy cross by which he has been lying. And then he relates the story of his life to a hermit: "how he had loved a queen unmeasurably and out of measure long; — and all my great deeds of arms that I have done, I did for the most part for the queen's sake. . . .; and never did I battle all only for God's sake, but for to win worship and to cause me to be the better beloved, and little or nought I thanked God of it." (p. 364).

The queen does not seem conscious of having done wrong before her husband's death; and then her simple words of remorse and self-reproach

go straight to the heart. She prays Sir Lancelot "never to see her more in the visage"; "for through our love that we have loved together is my most noble lord slain". (p. 483).

Other passages prove the author's admiration for the beauty and constancy of their love, for instance where Guinevere rides 'a-Maying, clad all in green'.

"Nowaday men can not love seven night but they must have all their desires; that love may not endure by reason.... But the old love was not so; ... then was love truth and faithfulness; and lo, in like wise was used love in king Arthur's days.... Therefore, all ye that be lovers call unto your remembrance the month of May, like as did Queen Guenever, for whom I make here a little mention, that while she lived she was a true lover, and therefore she had a good end." (p. 419).

The sun of May has entered the author's heart and all that is bright and young and true is fine to him.

Sir Ector mentions Sir Lancelot's love among his virtues: "Ah, Launcelot, he said, thou were head of all Christian knights and thou were never matched of earthly knight's hand.... And thou were the truest lover of a sinful man that ever loved woman." (p. 486).

The stern God himself allows a loving smile to dispel his frown, for Sir Lancelot is heaved up to heaven by angels and the gates open before him.

What has Tennyson made of the three great figures of the old legend, the great leader, his lovely queen and the noble knight? It has often been remarked that, to serve his moral principles, Tennyson wrenched the old romance out of its hinges. Lancelot and the queen had to appear tainted by sin, and their love was denied, not only purity, but also genuineness. Arthur was idealized and Tennyson would not have believed that a critic of the generation following his own ¹⁾ would see in Arthur "the wrong sort of man".

Much of the fascinating beauty of earlier versions was preserved and fresh sources of beauty were added under the poet's handling. Who can read without emotion the delicate passage in *Geraint and Enid*, when the horse neighs and Enid treads lightly on her husband's foot to mount into the saddle behind him? She feels like a little child who, after being unjustly rebuked, is fondled and loved with a warmer love; and happy and grateful, she enters the new life, where kindness and confidence will have a place again.

Now and then, too, we come across a passage eloquent with a wisdom that is not quite of this world:

"The sin that practice burns into the blood,
And not the one dark hour that brings remorse,
Will brand us, after, of whose fold we be".

(*Merlin and Vivien.*)

But the crowning glory, to me, is the description of the love that takes possession of Elaine's heart.

"And all night long his face before her lived,
As when a painter, poring on a face,
Divinely, through all hindrance, finds the man
Behind it."

(*Lancelot and Elaine.*)

She is too pure and too innocent to think of reserve, and, like Portia and Desdemona, meets the object of her love more than half-way.

One source of poetic inspiration, however, Tennyson deliberately left aside. The delight of Lancelot and Guinevere in each other's presence, the beauty of their life-long faithfulness is unable to stir Tennyson the poet.²⁾ Their

¹⁾ Oliver Elton, *English Literature* (1830-1860).

²⁾ In his youth, Tennyson wrote a fragment: *Sir Lancelot and Queen Guinevere*, in which no reference is made to sin.

passion only arouses the indignation of Tennyson the moralist and dwindles down under his hands into a vulgar instance of stolen love.

We often think, if we could forget the didactic spirit in which the Idylls are written, the reading of them would be pure delight. But Tennyson never allows us to forget it long. Whispers about "guilty love" will come to chill our raptures. Is it worthy of a poet to call one of the noblest passions of which man is capable a sin? Love in itself cannot be guilty or wicked. What makes their love defaming is that it is connected with stealthiness and hypocrisy (cf. *Lancelot and Elaine*.).

Morton Luce says that the moral stage of the Idylls has been disastrous to Guinevere. In fact, if we compare her with Malory's Guinevere, we must admit that the latter is not only the more amiable, but also the finer woman of the two. The queen's wordy fit of jealousy in *Lancelot and Elaine* calls up before us the silent grief of the other Guinevere when, thinking that Lancelot loves her less than before, she has dismissed him from the court:

"The queen outward made no manner of sorrow in shewing, to none of his blood, nor to none other. But, wit ye well, inwardly, as the book saith, she took great thought". (p. 413).

"To love one only and to cleave to her", this is Tennyson's ideal for a man; Arthur is careful to say to his queen at their last meeting that he loves her still. But Lancelot and Guinevere, too, follow this moral precept. Lancelot's is the "sin" to love and cleave to one who had already been promised to another; to his king, more than that, his friend. What is the sin in Guinevere? She took Lancelot for her bridegroom (in Tennyson's, not in Malory's version) and loved him from that moment. Of course, according to our views, she ought not to have consented to marry the king, knowing that she loved another, but Tennyson, strange to say, does not speak about this. Once married to Arthur, it is all she can do to be faithful to her husband in deed. To Tennyson, this is not enough. The guilty passion should be eradicated and a virtuous love planted in its stead.

It may be remarked in passing that we find an instance of the same conception of a woman's duty in Corneille. Was Pauline in *Polyeucte* Tennyson's ideal woman? Having married Polyeucte in obedience to her father's will, though she loved a young warrior, Sévère, she gives

"*par devoir à son affection* (= Pol.'s affection)
Tout ce que l'autre avait par inclination." (I, II).

Her *confidante*, to whom she confesses her passion, calls Sévère:

"La digne occasion d'une rare constance!"

but Pauline corrects her:

"Dites plutôt d'une indigne et folle résistance." (I, II).

She says to her father, speaking of her husband:

"Je l'ai de votre main; *mon amour est sans crime*;
Il est de votre choix la glorieuse estime;
Et j'ai, pour l'accepter, *éteint le plus beau feu*
Qui d'une âme bien née ait mérité l'aveu." (III, IV).

It is painful to see that Tennyson's views are, in this respect, not in advance of Corneille's. William in *Dora*, who had been sent out of his father's house because he refused to marry his cousin, dies saying to the wife of his own choice "that he was wrong to cross his father thus". —

The tender care with which Tennyson has painted Elaine, the pure maiden, and Enid, the pure wife, shows his great love of them. If Lancelot had been

married and Elaine, after hearing this, had continued to love him, would this have made her feeling impure? A noble emotion cannot be made into an ignoble one by circumstances only. The power of loving is a gift, not a virtue and not a sin. Lancelot prays for the wish to loosen his bonds, and, in the poet's view, his prayer is heard at last; his dying a holy man points to this. Browning's knight would have prayed that he might keep his love and keep it pure. For the passion itself need not and cannot be conquered, but the desire to indulge it may be conquered by a nobler desire. Brave acceptance of what power of affection Heaven grants us with was unknown to Tennyson.

In the eleventh idyll, *Guinevere*, the poet's remodelling hand is best discernible. The consequences of her love for Lancelot afflict the queen heavily and she thinks she is repentant. Then we read how Arthur comes, trampling her into real repentance . . . And suddenly two other, humbler creations of English literature rise before us. They are Dr. Strong (*David Copperfield*, Chapter XLV) and the plain, dull Carrier (*Cricket on the Hearth*, Chirp the Third), who come to teach Arthur a lesson of real goodness and real love.

Tennyson does not believe in Guinevere's repentance before she has transferred her love from her lover to her husband.¹⁾ So it is by becoming false to the great passion of her life (till then she had loved one only and had cleaved to him), by crushing what was best in her, that she is saved.

As could have been expected, the modern poet came to more precise conclusions in his moral attitude towards love and marriage than the mediaeval author. Tennyson gives us something to go by: the object of our love once chosen, no doubt, no wavering should be admitted into our heart. But Malory, who does not preach or theorize, is fairer to the lovers; he is braver, too, for he allows no "social ties to warp him from the living truth".

Yet, what might is there in Tennyson the poet that almost wards off criticism from his moral views? What mysterious power in the man made the poem *Guinevere* so fine? The charm is, I think, not only in the verse, but also in the strength and the moral earnestness of him who wrote it. It was the poet's conviction that the individual should make his interests, his desires, nay, his emotions, subservient to the interests of society. But he forgot that we cannot choose our emotions; they come to us unasked and unsought for. We may swear that we will always be faithful, we cannot swear that we shall always continue to love.²⁾

It was part of Tennyson's altruism and benevolence that his moral conceptions were dogmatic and conventional. But in his few poems which treat, not of our relation to one another, but of our relation to eternity (*De Profundis*, *The ancient Sage*, *The higher Pantheism*), he soars high above convention and dogma. Striking the root of all religion, he sings the wonder of wonders, which, through our familiarity with it, will seem a matter of course: the gift of life, the ever unexplainable, which has come out of the deep.

De Profundis! has not the gift of loving also come out of the deep?

A. C. E. VECHTMAN-VETH.

¹⁾ The same reasoned love is again round in *Polyeucte* (V, III), where Pauline, seeing that her husband is *the greater man*, altogether loses her love for Sévère.

²⁾ "Sware at the shrine of Christ a deathless love."

Coming of Arthur.

"Then, being on the morrow knighted, sware
To love one only."

Pelleas and Ettarre.

Dekker and The Virgin Martyr.

With reference to the questions broached by Mr. van Doorn in *English Studies*, Vol. III, No. 3, pag. 88, the following remarks may be of some value. There is first of all his query about the authorship of *The Virgin Martyr*. Now in: A. W. Ward, *Old English Drama*, 1901, Appendix A, contributed by F. G. Fleay, page CLXIX, this statement appears:

"When the Admiral's men acted in London we find among the old plays revived by them *Dioclesian (The Virgin Martyr)*" and in a footnote to this:

"When my *Life of Shakespeare* was printed I had not tracked this play so far and it was mentioned as an exception. It reappears in Germany in 1652 (see Cohn, *Shakespeare in Germany*, CXVIII) as "a comedy of the emperor Diocletian, with Maximinus and the shoemaker. Hirtius is a shoemaker in *The Virgin Martyr*, and Diocletian and Maximus are principal characters in the play. Dekker's original play seems to have been called *Diocletian*, or *Dorothea*, and the play, as revised by Massinger: *The Virgin Martyr*".

A statement to the same effect is made by F. E. Schelling in: *The English Drama*, 1914, page 196: "The appearance of Massinger's name with Dekker's in *The Virgin Martyr*, licensed in 1620, and reckoned among the earliest of his plays, and with Middleton's and Rowley's in *The Old Law*, doubtless marks his revision of the older original work of these playwrights."

So it seems to be an accepted fact that Dekker was the original author of the play in question, though it may have borne another name. This settled we may now deal with the origin of the story. Mr. v. D. says: "In my opinion this drama owes more than a little to *El Mágico Prodigioso* by Calderon de la Barca. Were any translations of this play available, in English or in French? Are there any indications that Massinger or Dekker knew Spanish?"

With respect to the latter question, I will only quote what Schelling says in the above-mentioned work, page 188:

"Spanish authors upon whom Fletcher levied with his collaborator Massinger for their tragi-comedies, are Lope de Vega for *The Pilgrim*, etc..... Spanish, too, are underplots, episodes and personages in *Rule a Wife and Have a Wife*, etc.... It is of interest to note that in the list of some 18 plays of Fletcher which have been referred to Spanish origin..... not one is derived from a Spanish play, but all come from Spanish prose fiction. Secondly there is not one of these Spanish stories that had not been translated, by Fletcher's time, either into French or into English; so that the assumption that Fl. was acquainted with the Castilian tongue is as hazardous as the assignment to Shakespeare of a familiar knowledge of Italian." On pag. 256 he remarks: "....it is not necessary to infer on Fletcher's part — or on that of Massinger or Rowley, either an acquaintance with the Spanish language or any knowledge of the Spanish stage."

And as to Mr. v. Doorn's suggestion that *The Virgin Martyr* should owe not a little to *El Mágico Prodigioso*, a simple comparison of dates will prove that it is not tenable, since Calderon (1600—1681) wrote this play in 1637. Now Dekker's *Diocletian* (or *Dorothea*), according to Ward, must have been written before 1592, and Massinger's *Virgin Martyr* appeared in 1620, so how could they have availed themselves of the Spanish play or of a translation? No, both these plays spring from a common source and I venture to suggest that it was especially due to Massinger's revisions that this Faust-motif was added to Dekker's play, which provided him with the comical element, also present in Calderon in the shape of the two

gracioso's. And we can easily understand Massinger appropriating this motif, since it gave him an opportunity to write a Roman Catholic play.

The question now to be solved is: Did C. and M. use the same source — a well-known mediaeval story of martyrology, to wit the legend of St. Cyprian, which had already been used as early as the beginning of the 5th century by the Greek poetess Athenais († 420 at Jerusalem) for an epic poem in 3 cantos. But there was also a later Latin version, as see Busse, *Das Drama*, I, page 80 (1910).

"In *The Virgin Martyr* bemüht sich der glaubenseifrige Konvertit, ein neukatholisches Mirakelspiel zu dichten, wie es gleichzeitig die Jesuiten in lateinischer, die Spanier in ihrer Muttersprache schufen."

Was this perhaps the story to be found in: *Breviarum Romanum*, die XXVI September, in festo S. S. Cypriani et Justinae? This question must for the present remain unsolved.

Rotterdam.

W. A. OVAA.

Critical Contributions to English Syntax.

XI.

Form and Function of Sentences.

In analysing sentences it is usual, and proper, to consider *form* first, *function* in the second place. Sometimes form and function disagree completely. We find

1. apparent simple sentences, which are double or compound in function.
2. apparent coordinate sentences or parts of sentences.
3. apparent compound sentences which are simple or double sentences in their function.
4. apparent subordinate clauses which have the function of independent sentences.

Apparent Simple Sentences.

Sentences with free adjuncts are usually treated as simple sentences. But the absence of a finite verb is not really a final test in deciding whether we have a real sentence, and as far as function goes the free adjuncts may very well be considered to be parts of a double or compound sentence. When the relation between a free adjunct and the rest of the sentence is one of attendant circumstances the whole may be considered a double sentence. In other cases it is rather a compound sentence.

We have a similar case in sentences with some adverbs. In the sentence *Unfortunately he could not speak a word of German* the adverb *unfortunately* does not qualify any part of the sentence, nor does it qualify the sentence as a whole, but it expresses an independent thought: *It was unfortunate*. These adverbs may be called *sentence-adverbs*.

It is impossible to say whether sentences with such adverbs are double or compound sentences. When they are connected by *and* the effect may be that of a parenthetical sentence.

He has protested, and rightly, against the inability of biographers, notoriously Macaulay, "to conceive of conduct except as either right or wrong". *Times Lit.* 10/2, '21.

Apparent Coordination.

It is not always easy to decide whether we have a double sentence or a simple sentence with a double subject or predicate. The following two sentences show how gradually one construction passes into the other.

He is a nice man, Tom Granger.
He is a nice man, is Tom Granger.

The second sentence may be formally considered to be a double sentence, although in function it is as much a simple sentence as the first. The same applies to the cases of repetition of the auxiliary instanced by these two sentences:

John can do it, cannot he?
I've been kind to you, have I?

Sentences connected by *and* are often not coordinate in function. Very often the first is subordinate to the second sentence. The construction occurs frequently with an imperative in the first sentence. Also with the auxiliary *let*.

Let a girl talk with her own heart an hour, and she is almost a woman. Meredith, *Harrington*, ch. 18.

Let England be imperilled, and Englishman will fight; in such extremity there is no choice. Gissing, *Ryecroft*, XIX.

The imperative may be so frequent in this construction that it is equivalent to a preposition.

Bar one or two, they all want to make the omelette without breaking eggs. Galsworthy, *Freeland*, ch. 8.

We have occasionally a similar construction in sentences connected by *either or*.

Either you go with us, or we won't go at all.

The coordination of two imperatives, infinitives, participles, or finite verbs (usually in the preterite) may express a relation of purpose or result.

Mind and put in those wraps and waterproofs. Garvice, *Lorrie*, p. 58.

Try and write the letter to-night.

He was writing a short story, a very tricky thing to try and do. Temple Thurston, *City*, I, ch. 5.

You must mind and not lower the church in people's eyes.

In fact poor Boxer (a dog), as Mrs. Carnaby exclaimed, was bleeding like a pig; and the grateful animal acknowledged her kind notice by going and rubbing his shot side against her shot silk. Sweet, *Element*, no. 76.

So I sat and mused. Conan Doyle, *Sign of Four*.

Sylvia felt keenly interested. She could have stopped and watched the scene for hours without wanting to play herself. Lowndes, *Chink*, ch. 5.

I wanted to get out and walk. Cotes, *Cinderella*, ch. 17.

There is practically only one kind of play that we care to go and see; and this is what we may describe as the comedy of drawing-room manners.

Its chief use seems to be to serve as a prop for the village idlers — something to lean against and gossip all day long. Sweet, *Spoken English*, p. 72.

She should learn and indulge his habits.

He never said he hoped you would come round and see it. Sweet, *Spoken English*, p. 79.

When the second of two coordinated verbs is negative, the relation is frequently one of result. The construction is then equivalent to *without* with a gerund.

Mark Roberts' mistake had been mainly this, — he had thought to touch pitch and not be defiled. Trollope, *Framley*, ch. 42.

Sometimes it is impossible to decide whether we have coordination or subordination.

To seize her husband at home, therefore, might be no impossible task; though here, in the heart of the village, a troop of horse might make the attempt and fail. Stanley Weyman, *Red Robe*.

The Government could never yield and survive. *Times W.*, 23/5, '13.

It imposed a problem which we either solve or perish. *Times Lit.* 24/17, '19.

The subordination of the first of two parts of a sentence connected by *and* is often shown by the stress.

ǣ lǣt æv sma : t futmæn -keim ǣn stæd -æt æs. Sweet, *Spoken Engl.*, p. 64.

ǣn wij -went ǣn : stud sam -wei ǣf. *ib.*, p. 56.

Formal coordination when there is subordination in function is especially found of sentences and of verbs. But in some expressions we also have coordination of two adjectives, the first of which is an adjunct to the second.

It's nice and sweet now.

It's nice and warm.

Apparent Compound Sentences.

If we tried to analyze a sentence like *It is yesterday that I saw him* according to its form, we should call *It is yesterday* the head clause, the rest the subordinate clause. But it would be impossible to define the function of this subordinate clause, for in fact it contains the complete statement the sentence is intended to express, to which the 'headclause' only adds an adjunct of time. We have, therefore, a simple sentence in spite of the form, which seems to be used to give front-position to the psychological predicate. The connecting word is generally *that* (a), less often *where* (b), but very often there is no conjunction (c). The construction is also used to give front-position to a subordinate clause (d).

a. It was from a monastery that sounded forth the voice which, when all others had been hushed, still continued that tale of our national history in our old national speech. Gardiner and M., *Introd.*, p. 51.

She said that it was not every day that she could write. Gaskell, *Life of C. Brontë*, ch. 15, p. 243.

It is thus that young men occasionally design to burst from the circle of the passions. Meredith, *Harrington*, ch. 18, p. 184.

It is when he looks to the future that we find him least satisfactory. *Times Lit.*, 4/10, 18.

We can now see why it was that the political conflicts of the seventeenth century often raged round the position of the judges. Dicey, *Law of the Const.*, Lect. VI.

b. Yet it was in Venner's office where Michael found the perfect fruit of time's infinitely fastidious preservation, the survival not so much of the fittest as of the most expressive. *Sinister Street*, p. 636.

Where she, Kitty, loses by comparison is in simplicity of nature. Cotes, *Cinderella*, ch. 11, p. 126.

Where the French were really important was in their ideas and in the forms of their poetry. Ker, *Engl. Lit.*, p. 16.

c. It is not often we have snow in the middle of May. Sweet, *Element.*,⁵ no. 62.

Dearest Lucy, what is it makes your head ache so often now? Trollope, *Framley*, ch. 26.

It was priest told me to come here. *Sinister Street*, p. 257.

d. It was only when Oswald was within two days' journey of Luba Fort upon Lake Victoria Nyanza that his letters reached him. Wells, *Joan and Peter*, ch. 6, § 1, p. 126.

When the word emphasized by *it is* is a noun the clause resembles an adjective clause. Hence we often find a relative pronoun in this case.

In all their walks it had been Michael who flashed the questions, she who let slip her answers. *Sinister Street*, p. 457.

"It's not usually the wife who decides where to live", said he. Meredith, *Amazing Marriage*, ch. 4, p. 41.

The clauses with an introductory *it is* to emphasize a noun are equivalent in function to compound sentences containing a subject clause, thus showing once more that the form of a sentence does not decide its meaning.

But the doctor's case was what struck me. Stevenson, *Strange Case*, p. 7. (= It was the doctor's case that struck me.)

All through the time between the Norman Conquest and Chaucer one feels that the Court is what determines the character of poetry and prose. Ker, *Engl. Lit.*, p. 102 (= It is the Court that (which) determines, etc.).

In these sentences the first (head) clause may be looked upon as the predicate clause, both grammatically and psychologically.

Among the sentences that are compound in form but contain two coordinate sentences as far as function is concerned, the continuative adjective and adverb clauses of time are too well-known to need discussion. But other adverb clauses may also really be coordinate.

The children would have been juster, as they were kinder. *Times Lit.*, 12/4, 18.

This difficulty is only increased if, as does Professor Moore, we date the composition of the Homeric poems as late as 800—750 B. C. *History*, IV. no. 14, p. 62.

As every man was a judge, so every man was a soldier. Gardiner and M. *Introd.*, p. 18.

But let it not for an instant be doubted that they were nice, kind-hearted, well-behaved, and delightful girls! Because they were. They were not angels.¹⁾ Bennett, *Old W. Tale*, I, ch. 1, § 2.

If he strengthened the king's hands, his relation to the king gave him strength. Gardiner and M., *Introd.*, p. 33.

The next day George Featherly went with me to the station, where I took a ticket for Dresden. Hope, *Zenda*, ch. 2.

The rapid growth of an unlimited reading public in India, while it encourages indigenous talent, also provides an ample circle of readers and buyers of good works by European or American authors. *History*, IV, no. 14, p. 73.

It is in style the most perfect, as it was in respect of influence the most effective of Mill's writings. Dicey, *Law and Opinion*, p. 423.

The interpunction, as well as the meaning, in the following passage shows that in the first sentence *because* is a coordinating, in the last a subordinating conjunction.

The day sanctioned by custom in the Five Towns for the making of pastry is Saturday. But Mrs. Baines made her pastry on Friday, because Saturday afternoon was, of course, a busy time in the shop. It is true that Mrs. Baines made her pastry in the morning, and that Saturday morning in the shop was scarcely different from any other morning. Nevertheless, Mrs. Baines made her pastry on Friday morning instead of Saturday morning because Saturday afternoon was a busy time in the shop. Bennett, *Old W. Tale*, I, ch. 3, § 1.

Sentences like *Hardly did he see me when he ran out of the room* or *No sooner did he see me than he ran out of the room* are, no doubt, compound sentences. But what is formally the subordinate clause (because introduced by a conjunction) is not a part of the rest of the sentence (the headclause). On the contrary, the opening clauses of both sentences, although not containing the conjunction, are in function adverb clauses of time. In these cases we have a contrast between form and function.

Apparent Subordinate Clauses.

Some sentences have the form of a subordinate clause because they are introduced by a conjunction, but there is no headclause. Such are the sentences expressing wish (*Oh that we too might stand*, etc.: *Handbook*, II,

¹⁾ The coordinate function of *because* is also shown by the fact that it can be used as an adverb.

Why Peetickay? I am afraid the only answer is Because. Because it cannot be anything else. W. Perrett, *Peetickay*, p. 45.

§ 91), and such as are introduced by *if*. Also the sentences opening with *not but that*, *not but what*.

If he had only told me!

Our ancestors had suffered from isolation; they had a literature in their own tongue such as no other nation could boast, but on the religious side they had little else. Not but that they were below the general level in regard to faith or life, but that they had been in a back-water, unaffected by modern currents of progress. Watson, *Church of England*, p. 36.

But I rather wished that she might choose not to sit in Tom's company, though she might be introduced to him. Not but what he could behave quite as well as I could, and much better as regarded elegance and assurance, only that his honesty had not been as one might desire. Blackmore, *Lorna Doone*, ch. 46, p. 321, (*ib.* ch. 31, p. 207 and ch. 36, p. 239).

E. KRUISINGA.

WARD in the Christmas Carol.

When editing the Christmas Carol I was unable to give a satisfactory explanation of the passage in the first stave in which the word *ward* occurs: "The Ghost, on hearing this set up another cry, and clanked its chain so hideously in the dead silence of the night, that the Ward would have been justified in indicting it for a nuisance". — An attempt to obtain light on the passage by inserting a question in the *Berichten en Mededelingen* elicited no satisfactory reply. The new instalment of the Oxford Dictionary supplies the answer i. v. *ward*. As some readers will have no easy access to the work, we quote section 19 with some of the examples: "An administrative division of a borough or city; originally, a district under the jurisdiction of an alderman; now usually, a district which elects its own councillors to represent it on the City or Town Council. Also the people of such a district collectively.

1751. *Engl. Gazetteer*. There are four wards here, in each of which are a constable, and two church-wardens. 1824. Chalmers, *Caledonia*. By an Act of Parliament, in 1800, for regulating the police of Glasgow, that city was divided into wards".

It is clear that the ward was at one time a unit for police supervision. It is also shown by other quotations that a ward was under the care of its alderman as a police magistrate. Whether this state of things still existed in Dickens's time seems to me more than doubtful. But the interpretation of the passage is now clear.

K.

Notes and News.

English Studies. We have pleasure in announcing that the next volume of our journal will be enlarged by one or two sheets. To begin with, the February number for 1922 will consist of forty-eight pages instead of the usual thirty-two, and, if possible, another such number will be issued in the second half of the year. That we are able to do so is largely owing to the support of our subscribers and contributors, both of whom are coming forward in steadily increasing numbers. We feel sure that this upward tendency will continue during the year 1922, and reinforce the position of our journal as a stimulus to English studies in Holland.

English Association in Holland. The Association has started work early. Whereas last year our first lectures were not held until the very end of November, this year we have had two series completed before the close of its third week; and whereas then some of our branches did not begin their session before the second part of January, this year all the branches had their first public lecture in the first half of October. As a consequence, all branches report a strong increase of membership, the Nijmegen branch heading the list with about 230. The total membership of the Association is now something between eight and nine hundred.

Mr. Allen Walker's tour had been timed to begin on October 5th, but owing to an accident to an airplane of the K. M. L. N., which was to take him across, he did not arrive in Holland till the next day. The Groningen branch thus had a serious disappointment. On October 28th, Mrs. Postma-Love lectured to its members on *Tennyson*.

The lectures at Utrecht, Haarlem, The Hague, Amsterdam and Rotterdam went off very well. Everywhere Mr. Walker drew large audiences. He dealt with his subject — *London, the Capital of England, the Story of its Birth and Growth* — in an entertaining and popular way, and his excellent slides helped him to hold the attention of his hearers. The point of view which he called upon them to adopt was that of the tourist and sightseer — shall we say that of the London Holiday Course? — rather than that of the student of art and history. It is, however, neither possible nor desirable to exact that all our lectures shall satisfy the expectations of the scholar and the expert.

As Mr. Walker's tour had to be given in two parts with a three days' interval, and the airplane experiment would have to be repeated on Oct. 11th, the Nijmegen branch preferred to cancel the engagement with the lecturer's consent. Three days later, on October 14th, it shared with the *Rotterdamsche Kunstkring* and the *Genootschap Nederland-Engeland, Afd. Amsterdam*, the privilege of receiving one of the greatest of English Shakespeare actors, Sir Johnston Forbes-Robertson. It seems worth while to give some passages from a letter by Mr. J. B. van Amerongen, of Alkmaar, which we regret lack of space prevents us from inserting entirely. The writer saw Forbes-Robertson act in London years ago: "Possessed of a tall, imposing, yet supple figure, a face with large, dreamy eyes, a noble, fine-cut mouth, gestures at once graceful and commanding, a deep, sonorous voice, which made all his splendidly articulated sounds a delight to listen to . . . He dominated the stage, not because everything was made subsidiary to the personal success of the 'star-manager', but by virtue of his own strong personality, and his powerful gifts." "No doubt the years had told upon him in many respects, and it was evident that his throat could hardly bear the strain of a few hours' quiet talk with occasional recitation, and yet even those who did not see and hear everything glorified by remembrance, must have been captivated by this wonderfully refined and gifted man." The leading theatrical critics in Holland have written of Forbes-Robertson, and praised his lecture on *Romance and Reality in Shakespeare's Plays*; but a few words on him should not be absent from the annals of the English Association.

The second series of lectures was given before the local branches at Haarlem, Nijmegen, Utrecht and Groningen, where Mr. E. R. Adair, Senior Assistant in the Department of History of University College, London, lectured on November 19, 21, 22 and 23 respectively. For once the Committee,

instead of accepting the subject proposed by the lecturer, had suggested one themselves, viz. *The Influence of the War on England and English Life*, and the event proved that the suggestion had been a happy one. Himself one of the younger generation whom he spoke about, his lecture must have come as a surprise to many of those who had the old idea in their minds of an England insular, self-satisfied, contemptuous of the foreigner. The reaction against the John Bull spirit had sprung up in England before the war, but the war first gave a chance to the new ideas and ideals. If it initiated little, it accelerated existing tendencies.

Mr. Adair dealt with the effects of the war on the Englishman as a social, a national, a political and an economic animal. There has been a widespread breaking down of old conventions; at the same time Englishmen have lost some of their old solidity, they have become more sensitive; and, on the other hand, there has been a blunting of sensibilities, resulting in a higher rate of criminality. The Englishman has attained to a sense of international selfconsciousness; a desire for friendship with other European countries, whether allied or ex-enemy, has sprung up. The war had a disastrous effect on the state of things in Ireland; at its outset, the English statesmen missed their greatest opportunity of solving the Irish problem. No solution will now be possible so long as there is a strong party in England, prepared to back up Ulster.

On the political side, there has further arisen a distrust of Parliamentary government, a dislike of capitalism, state socialism and bureaucracy. Labour has taken to direct action, strikes have got a political as well as an economic character.

The stimulus that war has given to science and literature could only be touched upon. As regards the latter, the war certainly has brought writers in actual contact with what they wrote about, though Sir Walter Raleigh's phrase "The new Elizabethans" is perhaps rather too optimistic.

Particulars of the next series, which is being arranged to take place in January or February, will be communicated by the branch secretaries.

Modern Studies at Amsterdam University. "Zoals bekend is, geeft het nieuwe Academische Statuut voor het eerst aan de studie van de moderne talen een plaats in het geregelde onderwijs- en examensysteem der Universiteit. Er zal diensgevolge ook aan de Universiteit van Amsterdam gelegenheid zijn tot het afleggen van kandidaats- en doctorale examens voor moderne talen, waardoor in de toekomst, naar zich laat aanzien, het meerendeel der docenten in het Fransch, het Duitsch en het Engelsch tot de voor hen noodzakelijke bevoegdheden zal komen.

Tot dusver waren de eenige bevoegdheden daarvoor de zoogenaamde akten M. O. A. en M. O. B. Bepaaldelijk voor het laatste examen vonden de studenten in het Fransch, het Duitsch en het Engelsch in de aan de Universiteit gegeven colleges een belangrijken steun; *de opleiding voor het A examen geschiedde in hoofdzaak buiten de Universiteit; de eigenlijke practische vorming, het zuiver leeren spreken en schrijven van de taal, het begrijpen en interpreteeren van proza en poëzie en de kennis van de schoolgrammatica werd in privaattlessen of cursussen buiten de Universiteit verkregen.*

Daar thans deze practische vorming noodzakelijk is geworden als onderdeel van academische examens, ligt het voor de hand, dat aan

de Universiteit aan de studenten gelegenheid wordt geschonken, zich deze vorming te verschaffen. Het universitair onderwijs is tot dit doel uitgebreid met onderwijs van *assistenten in de moderne talen*, die met kleine groepen van leerlingen in de aangeduide richting werken.

B. en W. van Amsterdam hebben voor den eersten keer als *tijdelijke assistenten* voor het loopende academiejaar benoemd bij het onderwijs in de Fransche taal den heer L. Delibes; bij het onderwijs in de Duitsche taal den heer dr. G. G. Kloeke en bij het onderwijs in de Engelsche taal den heer J. C. G. Grasé." [Press cutting; italics are ours. Ed.]

The appointment of "Assistants" in the teaching of French, German and English at Amsterdam creates a novel position in our Universities. It seems to be intended to be like the position of Assistants in the Faculties of Medicine and Science. If this should prove the case, we may say that the authorities have completely failed to understand what is required. The post of assistant is usually given to young men who are on the point of completing their studies, or have just completed them. For such young men to be examiners or members of the Faculty would be absurd. Yet the task of the Assistants for modern languages will be to prepare students for the 'most important part, indeed the only really important part, of their first examination. Will they be members of the examining Board? Even if this should be the case we are afraid that they will be expected to give an exclusively practical training: they will be *maîtres de langue*. The scientific part of the training will be supposed to be in the hands of the professor and lecturer. We believe that this arrangement, faithfully copied from the German prototype, will have the same result: the study of the modern language, looked upon as an unavoidable concession to practical utility, will be relegated to an inferior position, to the disadvantage both of practical knowledge and of the scientific study of English. That the scientific study of the living language is a necessary part of Modern Studies, and, together with the practical training, deserves to be entrusted to a member of the Faculty of equal status with those in charge of the literature and the older stages of the language, seems a truth that is not fully understood yet in Amsterdam.

Translation.

1. When Alfred was twelve years old, his father — who was passionately fond of hunting — had, while hunting, a quarrel with one Captain Smith, who had served in the body guard of the king of Poland. 2. Alfred's father, irritable and hot-headed, considered himself insulted and, on meeting the old Captain some time after the quarrel, drew his sword and wounded him. 3. The sentence was: a fine and three months imprisonment. 4. But he considered the sentence unjust and, rather than submit, he settled for good in a little village in Alsace. 5. His children he left behind him, a brother of his wife's was to look after them.

6. Alfred was placed at board in a clergyman's house, he learned to play and to get into mischief and for the first time was really a child.

7. After two years his youthful mind received the great shock from which it never quite recovered. 8. The clergyman, whom he had revered, punished

him unmercifully for an offence he had not committed. 9. Something snapped within him, his confidence was shaken and he experienced impotence against injustice. 10. From that day, whenever he saw people or animals ill-treated or read stories of injustice triumphant, his blood boiled and his hands clenched. 11. And this was to grow stronger until the time came when he poured forth, in burning words, his indignation against the universal cause of all oppression and injustice.

12. The charm of the peaceful life in the vicarage was broken — Alfred soon returned to the town. 13. The question now was for which profession he should be trained, that of solicitor or clergyman. 14. The latter attracted him but the inheritance of his mother proved insufficient to defray the expenses of studying. 15. He became a clerk in a solicitor's office, but he disliked the work and his master thought him too stupid for the business. 16. He soon discharged him. 17. Then Alfred was apprenticed to an engraver. 18. His master undertook to initiate his pupil in all the secrets of the trade. 19. Alfred was thirteen years old when the misery of apprenticeship began for him. 20. He was at the mercy of hard-hearted strangers who did not understand the sensitive lad; he suffered from their taunts and unkindness; he always felt hungry and was treated like a slave.

21. His only joy was reading: he read anything and indiscriminately, he was insatiable. 22. When his money was spent he pawned his clothes so as to be able to hire books.

23. Fortunately his apprenticeship did not last long. 24. It came to an end by chance. 25. On free days he used to wander about with his playmates outside the town. 26. Already once or twice, on returning, they had found the gates shut and had spent the night in the open air. 27. His master had punished him and had threatened him so fiercely that the boy became afraid and did not dare to return a third time. Thus he set out into the world in his sixteenth year.

Observations. 1. *A keen sportsman.* — The word *hunting* is applied to the killing of larger animals, fox-hunting, elephant-hunting (elephant-shooting). *Shooting* is the general term. — *Ardently fond of the chase.* *Passionately devoted to hunting.* — *Had some words with.* After having some rather high words with her mother (Sweet, *Elementarbuch*, 37). "Well, sir, we had some words together" (*Strand Magazine*, 1899, 521). After high words on both sides he had struck him (*Tom Brown's Schooldays*). Hot words were passing between the two men (Patrick McGill, *Glenmornan*, p. 153). Also *hard (sharp) words.* *Come to words* was not to be found in our dictionaries or notes, perhaps the phrase was coined on the analogy of *come to blows*, which does not suit, of course. *Fell out with.* *Began to quarrel* [begon te twisten]. — *A certain (A) captain Smit.* — *Life guards.*

2. *Touchy* is too colloquial. *Hot-tempered.* — *Offend* differs from *insult* in that it need not imply intention. See Günther. *Ran across the old captain.* — *He drew the sword:* Unusual because the possessive pronoun is found, as a rule, when the possessor is the subject of an active sentence. — *Injured him* should be *wounded him*. In a railway accident people are *injured*, in a fight *wounded*.

3. *The verdict* = de uitspraak van de jury. The *verdict* had been manslaughter. (Mrs. Belloc-Lowndes, *Jane Oglander*). A coroner's jury returned the verdict of "Accidental death". (*Times Weekly*, Jan. 2. 1920). The jury's verdict was "not guilty". The verdict of the public = the opinion pronounced by the public. *Sentence:* decision given by the judge. — *Three*

months' imprisonment. The genitive is not usual in this phrase. Four months imprisonment is a mere fly-blow. (*Twenty Five Years in Seventeen Prisons*). *He was awarded three months imprisonment.*

4. *He thought the sentence unreasonable.* *Unreasonable* is more often used of the relation of people to each other; it implies less discredit to the understanding than *absurd*, *silly*, *foolish*, but more to the will, indicating an unwillingness to conform to reason: "My cousin Clym, too, will be much wounded". "Then he will be very *unreasonable*" (Hardy, *Return of the Native*, I, 69). Two impetuous and *unreasonable* young people (*Strand Magazine*, Dec. 1904, p. 648). — *Rather than to submit.* After *rather than* the rule is to omit *to* before the infinitive. I had rather die than do it. Rather than risk the condemnation of one innocent man I will allow twenty scoundrels to go unpunished. Rather than submit I resolved to die. We were willing rather to die than submit. (Krüger, *Schwierigkeiten*, § 2474). — *He settled for ever* = voor altijd, voor eeuwig. *He settled permanently* is right. *He settled in a small village in Alsace for good.* The adjunct of place had better come last.

5. *His children he left behind. To take charge of them.* A brother of his wife is correct (See Kruisinga, *Accidence & Syntax*, § 352.) *Would take care of them.* Agreement is better expressed by *to be* + infinitive with *to*.

6. *Alfred was boarded (out) with a clergyman.* — *Minister.* The use of *minister* as the designation of an Anglican clergyman has latterly become rare, and is now chiefly associated with Low Church views (*Oxford Dictionary*.) — *To play pranks (mischievous tricks)* is correct but less suitable on account of the preceding *play*. *Do mischief* does not convey the same meaning. "Well, I don't suppose it took very long for the mischief to be done". (Belloc-Lowndes, *Jane Oglander*, Ch. VI). *A child in the strict sense of the word.*

7. *His childlike mind. His heart of a child* is absurd. *Recover of or from.* *Entirely (completely) recovered.*

8. *The clergyman he respected* = dien hij eerbiedigde. The words *adore* and *worship* are applied to acts and words of homage (aanbidden). Outward signs are but secondary in the act of adoration. *To worship* is to pay homage by outward forms or in customary places. *Worship* is offered by heathens to stocks and stones. *Reverence* is upon a plane a little different from that of *venerate*, there being sometimes more *fear* suggested by the former and more *sacredness* by the latter. We should *reverence* position, ability and character, we should *venerate* old age. *Revere* differs from *reverence* chiefly in suggesting rather less solemnity or awe (Crabb, and *Century Dictionary*). — *A fault he had not committed.* — *Mercilessly.* He did so *mercilessly* belabour me that the memory of it sets me writhing even now (*Harmsworth Magazine*, 1899, p. 110). They beat the animal *unmercifully* (*Strand Magazine*, 1903, p. 284).

9. *His confidence was shocked.* *Shock* in the sense: "destroy the stability of something" is obsolete (N. E. D.) *Powerlessness.* *He felt what it means to be powerless against injustice.*

10. *From that day onward. He saw men or animals being tortured* is too strong [folteren]. *Tease*, on the other hand, is much too weak. — *Triumphant* is often placed after the noun (especially in standing expressions: Church Triumphant) but may precede it as well. There is no reconciling Goodness with triumphant evil (Browning, *La Saisiaz*, 267). A triumphant smile (a smile of triumph). A triumphant general. "Woman Triumphant" by Vicente Blaso Ibañez translated from the Spanish by Hayward Keniston. — *Boil* may be used both in a figurative and a literal sense, *seethe* can only be

used in the former. It had made Lingard *seethe* with indignation (Belloc Lowndes, *Jane Oglander*). *Seething* internal dissensions. (*Strand Magazine*, 1915, p. 250). The water breaks into a *seething* mass of froth (*Pearson's Magazine*, 1904, p. 470). — *His fists (hands) clenched*.

11. *And this was to grow on him*. The current meanings are, according to the *Oxford Dictionary* 1), to increase so as to be more troublesome to: From that hour another phase of his misery began and *grew on* him (Charles Reade, *Cloister and Hearth*, LXV). 2) Of an affection or feeling: to acquire more and more influence over a person. Hence in recent use of an object of contemplation: to gain more and more of a person's liking or admiration. Miss Bennet's pleasing manners *grew on* the good-will of Mrs. Hurst (Jane Austen, *Pride and Prejudice*). Hampstead grows on one and improves with acquaintance (*Harper's Magazine*). *Grow greater*: East of Irkutsk discussions among the Anti-Bolshevists are growing greater (*Times Weekly*, Jan. 30, 1920). — *He poured forth in burning words*. Not expressed, this would mean in measured language. — *Glowing words*. — *The general cause*. *General* is mainly used in three senses 1) universal within the limits of the class or group of things considered: a general law of nature; 2) applicable to many or most of a class indefinitely: a general custom, the general opinion; 3) comprising the whole, opposed to *partial*: a general departure of guests (algemeene uittocht). *Universal* and *general* are related to each other, but the former word takes in every individual and admits of no exceptions.

12. *Had been broken* would suggest an agent. — *Alfred soon returned to town*. Wrong! *Town* without the article means the town where we live or the large town, often the metropolis, referred to in our daily conversation (Poutsma, II, 539).

13. *For what calling*. A choice is offered between two professions, hence *which* is the proper word. — *Notary (public)*. The duties of notaries public differ considerably in different countries. The English notary's chief duties are to note and protest bills of exchange (in our country this is done by a "deurwaarder", a "notaris", or a "griffier"), to authenticate copies of private documents and deeds, to draft and attest instruments like powers of attorney about to be sent abroad, and receive affidavits of mariners, and administer oaths. A great many of the functions of a notary are, however, in England performed by *solicitors*, e. g. the preparation of wills and contracts. Notaries public are appointed by the Archbishop of Canterbury (in America by the state governor).

14. *The last interested him*. Quite wrong; use the comparative when speaking of two things or persons, besides *interest* is hardly the word we want here. — *He felt drawn to the latter*. — *The legacy left him by his mother*. A *legacy* is merely a bequest, *inheritance* is any property passing by death to those entitled to succeed.

15. *On a lawyer's office* would mean "on the roof of the office"! *He loathed (abominated) the work*. These words express the strongest form of dislike and aversion. *To loathe* is primarily to have great aversion to food, and hence to have like disgust toward that which is offensive to the moral nature or the feelings. *To abominate* has generally reference to what is offensive to moral and religious sentiment. (*Century Dictionary*).

16. *He soon dismissed him*.

17. *Bound apprentice to an engraver*.

18. *His master engaged to instruct him in the mysteries of the trade. Let his pupil into all the secrets of the trade*. Before I was *let into the secret*, as 't is called, which is indeed nothing but the knavish part of the sport

(of horse racing). It 's a good trade let a lad but be diligent and do what he 's bid, he shall be *let into the secret* and share part of the profits. (Quoted N. E. D.) [Dutch in 't geheim nemen.]

19. *Alfred was thirteen or thirteen years old.* We may say: a boy of thirteen years. A girl of twelve years (Bennett: *Anna of the Five Towns*, Ch. I).

20. *He was handed over to harsh strangers.* — *Impressionable* [gevoelig voor indrukken, impressionabel.]. Attentions such as these must have driven a more *impressionable* man out of his sense (W. Black; *Pr. Thule*). — *He always suffered hunger.* Not current, so far as could be ascertained. We suffered so terribly from hunger that we looked for potatoes. (*Times History of the War*, II. 147). — *Treated as a slave* though not strictly in accordance with iron grammar is yet often written. Perhaps *as* does not stand here for *like*, but for *as if*.

21. *He read without choice.* This sense of *choice* viz. judgment or skill in distinguishing what is to be preferred is rare. — *Read at random.*

22. *When his money gave out.*

24. *It was finished* does not render the Dutch text. *By an accident* should be *by accident*.

25. *Rove* involves the idea of a future purpose, and is commonly associated with search or wandering in quest of an object.

26. *Two times* is not English. See the *Concise Oxford Dictionary*.

Good translations were received from Miss B. M. C., Tilburg; Miss M. G., Amsterdam; Miss R. C. O., Arnhem; Mr. J. P. P., Rotterdam; Mr. H. S., Leeuwarden; Miss A. v. W., Sliedrecht; Mr. B. de W., Moordrecht.

Translations of the following text should be sent to P. J. H. O. Schut, 60 Maarlant, Brielle, before January 1st. They will be returned with corrections if accompanied by a stamped addressed envelope.

Het kantoor van de firma Vermeert en Co. in de Warmoesstraat was een laag vertrek op een eerste verdieping. Vroeger waren het twee kamers geweest, maar de breede porte-brisée was weggenomen, zoodat het nu één langwerpige ruimte was geworden, met drie ramen vóór, aan de straat, en één groot vierkant raam, een raam met negen ruiten, achter aan de binnenplaats. In de achterkamer was de ingang voor het publiek.

Onder dit kantoor was een ander kantoor, en boven waren de magazijnen van de firma, die handel dreef in allerlei goederen voor export.

Vermeert & Co. was een van de voornaamste huizen in deze branche. Het was een oud, soliede huis.

Het was nog zoo'n echt ouderwetsch huis, zeiden ze op de Beurs, zoo'n huis met onbegrensd krediet, maar anders geen chic. Aan luxe op 't kantoor was geen geld besteed, maar er was nog nooit een wissel teruggestuurd als de trekker soliede en het bedrag accoord was. De patroons hadden nooit een privé-kantoor gehad, hun schrijftafels stonden op een halven meter afstand van de bedienenden-lessenaars, en een bezoeker kon amper een plaats en een stoel vinden; maar in de woonhuizen van de Vermeets waren altijd vele ruime, kostbaar gemeubelde kamers geweest. En de tegenwoordige Vermeert, die kinderloos was en daarom zijn neef Bandt in de firma had opgenomen, bewoonde nu in Hilversum een prachtige villa.

Oud waren al de dingen op het oude kantoor. De lessenaars die jaar-in jaar-uit stonden te leunen tegen de muren, hadden een onbestemde, grauwege kleur, bevekt hier en daar met oude inktvlekken. Ook op de verkleurde, kaalgeloopte vloerbekleding van linoleum waren inktvlekken en op het hout van de krukken en op de poeten van de lessenaars. Gaslampen met stoffige kappen stonden naast rijen inktkokers, inktfleschjes van allerlei formaten en bakken met penhouders en potlooden. Prullenbakken stonden in de schemering onder de lessenaars en in het midden van het vóórvertrek een ronde tafel vol met monsterdoozen en andere zakenrommel.

Het plafond was indertijd wit geweest, beweerde de boekhouder, de eenige, die het weten kon. En het behangsel, zichtbaar hier en daar, was benauwend vol leelijke ornamentieke bloemen van een verschoten groene kleur, op drie of vier plaatsen opgelapt met frisschere stukken die er niet bij pasten.

Aan de ramen vóór stonden over elkaar de twee schrijftafels der firmanten, hun leeren armstoelen er voor en hun prullemanden er naast, alles oud, lang gebruikt en versleten.

Dien morgen was de heer Bandt laat. 't Was negen uur en hij was er nog niet, tot groote bevreemding van den boekhouder, die dikwijls op zijn horloge keek en 't aan zijn oor hield, twijfelend of het soms niet voor liep. De andere bedienden zaten te praten en te lachen, draaiend op hun krukken, maar de boekhouder, een ernstig man ergerde zich over hun gegichel en keek nu en dan knorrig om naar den correspondent, die toch ook al een getrouwd man was en zich niet meer zoo moest afgeven met die kwajongens.

Reviews.

La Pensée de Milton. Par DENIS SAURAT, Docteur ès lettres, Professeur agrégé d'anglais au Lycée de Bordeaux. Bibliothèque de Philologie et de Littérature modernes. Librairie Félix Alcan. 1920. 363 pp. 20 francs + 20 % majoration provisoire.

When I first saw the title *La Pensée de Milton* on a bulky volume, I had a mingled feeling of relief and astonishment. The romantic light in which Masson and Macaulay had placed the man and the poet Milton has for some years past been rapidly fading. Especially the man has been subjected to severe and bitter criticism. Critics of no mean standing have maintained that Milton was a liar, a forger, a vainglorious individualist; some have even gone so far as to call him bodily deformed and mentally deranged. In one of the next numbers of our periodical I shall give a general survey of these attacks and try to weigh the arguments. But I may now already confess that I feel little sympathy for such like persecutions of dead men, and that they give me the unpleasant feeling of maligning and slander.

The title *La Pensée de Milton* lifted me at once out of this fog of back-biting into the pure air of abstract philosophy. And my great expectations grew when I read one of the first sentences of the book: "On a trop remplacé Milton dans son siècle, et on nous a trop fait voir en lui l'homme de son temps, de sorte que nous ne sommes que trop portés à nous représenter une figure raide du XVII^e siècle puritain anglais, et cette figure est peu attrayante et peu intéressante". — This high disdain of earlier and later criticism made one expect that M. Saurat had undertaken quite a new task. Milton was to be grouped together with the great men of thought of all ages, — be they called Aristotle, St. Thomas or Kant, — the man was to retire into the background, and *la Pensée* come forward in all its objective clearness, unpolluted by personal bias.

I felt relieved; but at the same time I could not help feeling astonished. I wondered how M. Saurat would manage to write a book of 360 royal octavo pages close print on *la Pensée* of a man who is known to be a great poet, a passionate writer, a remarkable or peculiar man, but who has never had the reputation of being a great and original thinker.

On looking through the book, however, one's curiosity gradually subsides and disappointment grows.

It consists of three parts.

It begins with a Life of Milton, and you feel yourself at once driven miles away from the objective consideration of pure thought. *L'homme de son temps* imposes himself from the very outset, and you resign yourself to the study of a new and revised edition of old acquaintances such as Masson, Pattison

or Garnett. — Only this life of Milton is not new nor revised. It is entirely based on Masson, and illustrated with the usual quotations from Milton's prose works. It brings the traditional versions of Milton's visit to Galileo, of his heroic return from Italy, of his splendid indignation in *Eikonoclastes*, and so on.

The second part, from p. 121 to p. 223, headed *Le Système*, exclusively derived from Milton's treatise *De Doctrina Christiana*, answers better to the title of the whole. The results obtained, however, are a little problematical. Stopford Brooke, a very competent critic, devotes three pages of his beautiful little manual (Macmillan, 1881) to a statement of Milton's religious opinions, in so far as they have any bearing on the interpretation of his poems. After reading M. Saurat's book the reader will have gone through a great many quotations and a heap of big and learned words, but he will hardly be any wiser about la Pensée de Milton.

The third part, entitled *l'Expression*, is the most original one; its first "Section" is even entirely new in this connection. It discusses the "Sources et interprétation" of the old stories about the fall of the angels and of man. — The second and last "Section", occupying about 60 pages, more than two thirds of which are quotations, is for the student of literature the most interesting part of the whole. It treats of the three great poems, *Paradise Lost*, *Paradise Regained* and *Samson Agonistes*, as embodying M. Saurat's and partly, perhaps, Milton's ideas of man and the world.

It is of course impossible in a brief summary, to do full justice to a book of 360 pages. But this summary will at least show the reader that it is not a matter of extraordinary difficulty to write a thick book on La Pensée de Milton. The introductory Life occupies almost a third part of the whole. Another third part, at least, is filled with quotations, which are given twice over: in French and in English. Only the original and unexpected Section on *Sources et interprétation* demands closer attention. More of this anon.

But perhaps we are unjust in our criticism of the book as a whole by mistaking it for a scholarly contribution to the study of Milton. The author can hardly have meant it as such. For all its scholarly apparatus, it is not the work of a scholar but of a *littérateur* and of a preacher.

The author is a *littérateur*. His style is smooth and fluent, and if at first the book had my sympathy, if many another ingenuous student is sure to read it with enthusiasm, it is on account of the style. The style gives to the most hackneyed truism the glitter of a discovery, and to a halting reasoning or an unsupported contention the impressiveness of an argument. — Listen how the author summarizes in one sentence his heterogeneous subject-matter. "Je veux essayer de montrer l'homogénéité de tout Milton, l'unité de l'homme même, dans les actes de sa vie privée et politique, et du penseur, et du poète" (p. 2). How natural sound the headings of its three parts: 1o. La Formation, 2o. Le Système, 3o. l'Expression! And is not the title of the whole book: *La Pensée de Milton*, a good find? — As a *littérateur* he wishes to write a popular book for the public at large. Something about Milton ought to be known "dans les pays où Milton est à peu près totalement inconnu" (p. 229). Therefore he gives all his quotations in French. An alphabetical index he rightly considers as superfluous in a work of this character. Such a thing would give it too scholarly a semblance. Except in the one already noted Section, the author does not pretend to be a scholar. He frankly gives us to understand that he does not know Latin (p. 102). The long quotations from Milton's Latin works he gives in the English translation of J. A. St. John and Ch. R. Sumner, which has appeared

in Bohn's Libraries, and in his turn he translates this English translation into French. On the whole I think he has reached his own aim, and has succeeded in writing a pleasant reading-book for people who know little of Milton and who are in sympathy with M. Saurat's philosophical views. Only, Dutch readers will require some acquaintance with the conditions and ideas existing in certain circles in France, before they will grasp how a work of this nature could find a place on the shelves of a *Bibliothèque de Philologie et de Littérature Modernes*.

In any case sympathy is necessary to enjoy this reading-book, just as sympathy is necessary to enjoy a sermon. For the author is not only a *littérateur*, but he is also a sermonizing pantheist, a pantheist of a decided and combative character. The stories of the Bible are to him merely "des mythes" (p. 231 and *passim*). "Nous avons perdu le sens des vieilles croyances" (p. 357) he declares with a majestic plural. Spinoza appears to him as the greatest philosopher of the seventeenth century, and George Meredith is not only one of the greatest novelists but also one of the greatest thinkers of our own times. (p. 358). The desire to vent, and win adherents for, his metaphysical opinions must have inspired the whole work. This tendency is not revealed by the producing of arguments. The author is far too cute to give himself away. Except in the Section on sources, he avoids arguments. He is a *littérateur*. He knows the force of suggestiveness and does not lose a single opportunity to call his pantheism "la science moderne." This expression, varying with "la pensée moderne", "l'homme moderne", "la philosophie moderne", recurs on nearly every page. In one respect this glowing conviction is an advantage. It instils his book with palpitating life. — But when we hear the author in the first sentence of his book enunciate its purpose as being "de déterminer ce qu'il y a d'humain et de durable dans la pensée de Milton" (p. 1), we cannot help thinking that a zealot of strong subjectivity is not the best qualified for such a research.

Down to the time of Chateaubriand Milton could be regarded as a Christian author and *Paradise Lost* as a Christian epic. But shortly afterwards this illusion was dispelled. Towards the end of his life Milton had been preparing for the press an elaborate theological treatise. Death prevented him from publishing it, and political intrigue snatched the MS. from Elzevier's Amsterdam press in 1675. Since then it had remained hidden in one of the presses of the old State Paper Office, until it was disinterred again in 1823. Two years afterwards it was edited and translated by C. R. Sumner and published at the expense of King George IV. under the title: *Joannis Miltoni Angli de Doctrina Christiana libri duo posthumi*. Cantabrigiae, 1825. ¹⁾ It now appeared that only by courtesy could Milton be called an orthodox Christian, that his theology was open to a great many charges besides the old one of Arianism. The book is supposed to have rendered great service in the interpretation of many veiled allusions in Milton's poetical and other works ²⁾, but it has hardly enhanced his reputation as a profound thinker. Even his most generous admirers have not been able to extend their admiration to this collection of biblical texts torn from their context and interspersed with superficial argumentations. — Its principal doctrines are concisely summarized

¹⁾ Mark Pattison even calls it "a prose counterpart of the epics". I am inclined to think, however, that its value as a commentary is somewhat exaggerated. Milton was an extremely subjective man of strong moods and passions; and such men often pursue incompatible lines of thought. The poet with his singing-ropes about him and the crabbed prosewriter may very well have lived in different worlds.

²⁾ Another edition, *Brunsvigæ* 1827, is in the Groningen University Library.

by Stopford Brooke in the above cited booklet.¹⁾ The well-known quotation: *Non solum a Deo sed ex Deo sunt omnia* has offended many orthodox ears as sounding dangerously like pantheism. And on account of such like utterances have the intricate reasonings of *Paradise Lost* V, 472 ss. indeed been interpreted in a vaguely pantheistic sense ²⁾.

Let us try for a moment to find a wider outlook.

The Revival of Learning caused a resuscitation of the study of philosophy. The adherents of Scholasticism had killed their own system by their disquisitions of sterile abstruseness and even more by the clumsiness of their style. No true son of the Renaissance could be expected to acknowledge himself a Scholastic; and therefore each tried to find a new source of inspiration in one or other of the innumerable Greek or Roman systems: A wild flight of heterogeneous theories were let loose over Europe. Platonism, Alexandrism, Stoicism, Atomism, Scepticism, even Cabalism were in turn applied to the solution of the great problems, until the best wits began to recognize that first and foremost a well-defined scientific method of research had to be found.

Before Bacon and Hobbes the English Renaissance made no real contribution of its own to philosophy. Bacon's Great Instauration was a methodical one. His disciple proved its inadequacy by elaborating in *Leviathan* an original system of thought — the first in England — along deductive lines rejected by the master. But before these two pioneers philosophical writings in England were mainly controversial, about Ramus's new method of knowledge. Yet the continental huddle of theories must have been reflected in the English universities, in spite of their exclusiveness. The language of learning throughout Europe was the same, and in England, if anywhere, the Renaissance, cooperating as it did with the Reformation, must have produced a welter of theories.

In this comprehensive interchange of opinions it is a matter of extraordinary difficulty to trace any one idea to its real source. The principal writings of that time have probably reached Milton from the whole continent; and just for that reason it is rash to conclude from some casual reference or other that he had more than a hear-say knowledge of any of the old works of original thought, classical or Christian; and for the same reason it would require a detailed and intimate knowledge of the vast philosophical and theological literature of the period to say with any degree of probability which theories expressed by Milton are original and which were derived from others. — But if there is one system more than another that found adherents in England, and which, therefore, is likely to have influenced Milton, it is Platonism ³⁾. Platonism, as it was then understood, was mostly Neo-platonism, and Neo-platonism meant pantheism. Pantheism was in the air. The two most typical philosophers of the Renaissance were Montaigne the sceptic and Giordano Bruno the pantheist, half a century before Spinoza built up the system as a whole and thus became the father of modern pantheism, just as Hobbes was the father of materialism. Pantheistic influences upon Milton, therefore, are not far to seek.

¹⁾ More fully in Masson VI, 817—838.

²⁾ Cf. Anna von der Heide, *Das Naturgefühl in der englischen Dichtung im Zeitalter Miltons*. Heidelberg, 1915. Masson VI, 825. 839.

³⁾ Cf. Kurt Schröder, *Platonismus in der Englischen Renaissance*. Palaestra LXXXIII. Berlin, 1920. — *Cambridge Hist. of Engl. Lit.*, VII, 278.

To M. Saurat, however, everything pantheistic in Milton is original and ingenious. Milton's most splendid idea is "l'idée de la matière divine, impérissable et bonne, part de Dieu, et dont tout sort spontanément ¹⁾, de sorte que l'âme séparée du corps n'existe pas; que tous les êtres sont en leur substances des parties de Dieu, organisées en une gradation évolutionniste, sans différence entre les choses, les animaux et les hommes" (p. 212). And he adds enthusiastically that this idea "contient les germes d'une conception de l'univers en harmonie complète avec les vues de la science moderne (!), et les principes d'un panthéisme rationaliste d'un intérêt encore actuel" (ib.). Elsewhere this Neo-platonic *materia divina* tempts M. Saurat to the declamation: "C'est ici le point central de la conception miltonienne (? perhaps rather Sauratienne) du monde physique et de la création entière, et c'est le point le plus original (!) de son système, la base substantielle de la plupart des idées qui le séparent de ses contemporains et lui donnent droit au titre de penseur original!" (p. 146). Towards the end of his book he tries to make out that Milton agrees in some of the most fundamental questions with Spinoza and with Meredith. He finds himself happy to have discovered in Milton some passages that may be construed so as to agree with the author's own convictions. And he concludes: "Ses points de contact avec Spinoza nous donnent la mesure de sa force; ses points de contact avec Meredith nous donnent l'assurance de sa solidité; et ces deux grands esprits si différents nous sont témoins, à des époques si diverses, de la valeur, et de la valeur permanente, de la pensée de Milton" (p. 359). This is the last sentence of his book, and it makes us suspect that he has chosen his title *La Pensée de Milton* because to him it was synonymous with *Le Panthéisme de Milton*. A more truthful title for the main part of the book (indirectly only for the introductory Life, and not at all for the "critical" section) would have been: *Modern pantheism praised and commended with quotations from Milton*.

According to the fly-leaf M. Saurat has also written a work entitled *Blake and Milton. A study of the relationship between the two poets' characters and systems of thought*. Bordeaux, 1920. Small wonder. A visionary like Blake may even better than Milton serve as a starting-point for pantheistic enthusiasm.

The author seems to feel himself spiritually related to Milton; perhaps his spirit has even a closer relation to Blake's, after due allowance made for the difference of scale. He is a skilful man of letters but in matters theological and philosophical he has yet to learn the meaning of words. For instance. Milton says (*Doctr. Christ. I* cp. 1) that God has revealed himself "non qualis in se est, sed qualem nos capere possumus", which is simply the old scholastic doctrine, in perfect harmony with the strictest orthodoxy. But our author makes a good deal of these expressions and thinks that they cast a lurid light on Milton's faith in the Bible (p. 132), and he even dares to conclude *from these expressions* that according to Milton "ce que Dieu dit de lui-même ne doit pas être pris trop au sérieux" (p. 289)!

To dabble in theology is an alluring hobby but to understand Milton's theological and philosophical terms, even in an English or French translation, presupposes more knowledge or requires more caution than a hasty French littérateur can afford.

In the last "Section" the littérateur is in his own domain: *Les Grands Poèmes*. But of course he can see those poems only in the light which his own little bull's eye lantern throws upon them. In this light he sees little

¹⁾ M. Saurat (p. 153) has completely misunderstood *Doctr. Christ I*, c. 8 towards the end.

if anything of God or Christ or of Christian or Biblical doctrine in *Paradise Lost* and the other poems. If they are there, they are not worth his attention, they stand outside the essence, the real meaning of the poems. They are mere poetical embellishments, "pure littérature" (p. 288).

The essence, the real meaning of the three great poems is an every-day phenomenon: the conflict between reason and sensual passion in the human heart. Milton thinks mainly of the conflict in his own heart, and what he really wants to give us is merely a psychological analysis of his own self in various allegorical forms. Every movement of his spirit is represented in a speech or a description, but the main personifications in each poem are sensual passion and, hostile to it and triumphant over it, human reason.

In *Paradise Lost* sensual passion of course must be Satan. Of passion there is plenty in Satan, but the author experiences some difficulty in finding sensuality in him. We shall presently see how he does find it, however. — Reason is occasionally personified by God, occasionally by the Angels, but on the whole Reason finds utterance in the words of Milton himself, because he describes Satan as he describes his enemies. He heaps insults on Satan's head and "traite Satan comme l'anonyme Gauden et le célèbre Saumaise, en ennemi personnel" (p. 313). Therefore Milton himself is the true hero of the epic, and not, as critics have hitherto believed, Lucifer, nor Christ, nor Adam (p. 300). In this respect *Paradise Lost* resembles the *Divina Commedia* "que dans les deux épopées le poète est le principal héros" (p. 302).

In *Paradise Regained* Passion is Satan again, and Reason is represented by Christ. Christ stands for "l'homme qui triomphe de la tentation" (p. 336). His divinity is an "accessoire poétique" (ib). The whole poem is a sort of dialogue between "l'avocat de la passion" and "le représentant de la saine raison humaine" (p. 337), so that it resolves itself into an allegory or at least "est aussi près que possible de l'allégorie" (ib.).

In *Samson Agonistes* we have the final battle between Reason and Passion and at the same time Milton's complete liberation from the trammels of dogma! — In his first great poem "il entend faire entrer tout ce qui relève de la littérature" (p. 291), though even then he "méprise les vieilles superstitions" (ib.), just as M. Saurat. In *Paradise Regained* "Milton fait un premier pas pour se débarrasser de la mythologie . . . Dans *Samson*, Milton fait le second pas et se libère complètement du dogme [this is a synonym of "mythologie"]: il n'en retient plus qu'un Dieu-Destin" (p. 344).

In this way Milton's poems dwindle down to something like Tennyson's *Idylls of the King*. I do not doubt but that, if the same method is applied, nearly every work of literature can be reduced to an allegory on the conflict between Passion and Reason, from Shakespeare's plays and Vondel's *Lucifer* down to Thomson's *Hound of Heaven*.

In quite an unexpected rôle M. Saurat appears in his "Section" entitled *Sources et interprétations* (p. 225—279). Here he indulges in "higher criticism". He is going to explore Milton's sources, and he does it in a very thorough-going way. The usual references to Du Barbas and others are dismissed in a contemptuous footnote (p. 228). M. Saurat goes farther afield. He traces Milton's stories to their very origins and studies the fall of man and the fall of the Angels as they first appear in the Bible and in Jewish or Christian tradition. French scholars have always shown a marked predilection for the "histoire des dogmes." M. Saurat manages to drag the subject even into a book on Milton. But one would think this branch of study a rather risky undertaking for a man who knows neither classical nor oriental languages.

M. Saurat is aware of it. He warns the reader: "la plus grande prudence est nécessaire sur ce terrain", and in a little footnote he modestly adds that "les chances d'erreur sont multipliés par l'inexpérience et la témérité" (p. 231). Témérité indeed! We might perhaps appreciate this modest confession in a hidden corner but for the presumptuousness of the whole book.

The Section contains three chapters: *Sources Hébraïques, l'Ere Chrétienne, Les Pères de l'Eglise*.

The data used in the first and second Chapters have been indicated to the author by the well-known Orientalist of the Sorbonne, M. Ad. Lods (p. 231), those for the third chapter by M. de Faye. — But scholarly references are double-edged weapons in the hands of an unscholarly writer.

For the story of the fall of man M. Lods has referred him to Gunkel's *Genesis übersetzt und erklärt* (Göttingen 1901). With the help of this 19th-century pupil of the radical Wellhausen school, who begins his book with the inscription: "Die Genesis ist eine Sammlung von Sagen", M. Saurat finds in Milton's biblical story of the fall of man little more than a description in legendary garb of the growth of sexual passion in the age of puberty!

The significance of sexual passion is traced further in *l'Ere Chrétienne*. Bousset's *Die Religion des Judentums im neutestamentlichen Zeitalter*, which he has borrowed from M. Lods, has shown him mainly that St. Paul agrees pretty well with (Saurat's) Milton in his presentment of the conflict between reason and sexual passion. Only "Milton avait en plus un sens profond de la nature humaine normale" (p. 249). Poor St. Paul!

For his chapter on *Les Pères de l'Eglise* M. Lods has left him in the lurch and he has asked the advice of M. de Faye, who has sent him his book on *Gnostiques et Gnosticisme* (p. 260). Therefore his method changes entirely. He does not now try to penetrate into the deeper underlying meaning of the works of the Fathers in order to find there his favourite conflict. He ignores their meaning and their works, and only summarizes "l'opinion générale des premiers Pères" from *Le Catéchisme Romain* (Montréjean 1905) of Canon Bareille "une des autorités les plus récentes de l'Eglise romaine"! (p. 260) and the only authority on catholic theology he seems to know (cp. p. 229). — Instead of this he collects all Milton's references to the Fathers, shares his "mépris peu voilé pour les excentricités des premiers Pères" (p. 253), and feels himself happy to discover that Milton had more sympathy for the doctrine of the Gnostics than for that of the Fathers, for now he can produce from De Faye some Gnostic indications of his Reason-Passion conflict.

The way in which M. Saurat makes this discovery is characteristic. In his *Areopagitica* Milton haughtily refers to Irenaeus, Epiphanius and Jerome, saying that they "discover more heresies than they well confute". And now M. Saurat at once draws his conclusion. For two of those Fathers have written against the Gnostics! (p. 258, 261). This is clinching!! M. Saurat does not investigate whether Milton had ever read a word of the Gnostics, nor whether he remembered or even knew more of Irenaeus and Epiphanius than the often cited title of one of their works: *Adversus Haereses*. Whatever Puritan makes a skit at this title may be hailed as a free-thinking Gnostic!

St. Augustine fares a little better at Saurat's hands than the other Fathers. He is granted a few quotations from a French translation of *De Civitate Dei* (p. 264 ss.), and he even seems to deserve the honour of being placed almost on a level with Milton. For the author speaks of the two as of "les deux théologiens" and "les deux penseurs" (p. 270, 269). But this is mere appearance. When Milton rejects St. Augustine's "crabbed opinions", then,

according to M. Saurat, "le poète exprime sur le Père le jugement de l'esprit moderne" (p. 267). And after having brought the Saint into contradiction with himself by a bold "par conséquent" (p. 271, cf. p. 268), the author triumphantly concludes "Milton s'avance bien au delà d'Augustin, jusque dans la science moderne" (p. 271).

The reason why the great Doctor of the Church for the rest finds grace in M. Saurat's eyes, is that in the *Confessiones* the conflict between reason and passion is represented in about the same way as in M. Saurat's explanation of *Paradise Lost*.

The same motif as in the story of the fall of man can with some good will be detected in that of the fall of the Angels. M. Saurat wants it for his theory, as we have seen, and although critics have hitherto failed to find it in the Satan of *Paradise Lost*, he insists that sexual passion is really there (p. 166, 239, 240, 296). He finds it in the allegory of Bk. II v. 760 ss., in which more sober-minded readers have always seen nothing but a bold paraphrase of the Apostolic text: "When lust hath conceived, it bringeth forth sin: and sin, when it is finished, bringeth forth death". Nowhere else in *Paradise Lost* is Lucifer said to have committed any sexual sin. Yet M. Saurat has managed to discover a second proof for the presence of his indispensable sensuality in Milton's Satan.

The question is discussed in the chapter on the *Sources Hébraïques* under the auspices of M. Ad. Lods. This explains the remarkable discovery. M. Lods has edited some fragments of the well-known apocryphal *Book of Henoch*¹⁾. In the Book of Henoch sexual transgressions are ascribed to some of the Angels. And M. Saurat now discovers that Milton knew and made use of a fragment of the Book of Henoch, preserved by Georgius Syncellus, and published in 1652 (p. 237). — This is interesting, and the author knows it is. Thrilling with excitement he produces his first and decisive argument.

Paradise Lost I, 530 ss. says that Lucifer commands his mighty standard to be upreared;

that proud honour claim'd
Azazel as his right, a Cherub tall

and the standard forthwith

Shone like a meteor streaming to the wind,
With gems and golden lustre rich imblaz'd.

"Or," says M. Saurat, "Azazel n'est mentionné que dans le livre d'Hénoch comme l'un des chefs des anges tombés . . . Les commentateurs ont éprouvé des difficultés à expliquer l'Azazel de Milton, aucun n'ayant eu recours au livre d'Hénoch . . . Même Masson ne trouve aucune explication satisfaisante d'Azazel . . . Les commentateurs se sont demandé souvent la raison de l'expression "as his right", "par droit". Le livre d'Hénoch fournit l'explication probable. Azazel porte l'étendard par droit parce que c'est lui qui l'a fabriqué. En effet (Lods, p. 73 chap. VIII, v. I.) "Azazel apprit aux hommes à faire des épées et des armes, . . ., et il leur montra les métaux et l'art de les travailler, . . ., et les objets de parure, et l'antimoine, et les diverses pierres précieuses, et les substances colorantes." Milton dit :

With gems and golden lustre rich imblazed.

Dans l'ordre même d'Hénoch, "diverses pierres précieuses" est traduit

¹⁾ *Le Livre d'Hénoch*. Fragments Grecs, découverts à Akhmim (Haute-Egypte), publiés avec les variantes du texte Ethiopien, traduits et annotés par Adolphe Lods. Paris 1892.

par "gems", et "substances colorantes" par "golden lustre rich emblazed" (p. 238 s.).

Then follow a few less striking arguments which the author calls "ressemblances générales" illustrated with quotations in French and in English, too long to be reproduced here. (p. 239—245).

And the author concludes (p. 245): "Ces ressemblances générales, jointes aux détails précis du nom et des attributs d'Azazel, semblent prouver de façon décisive que Milton connaissait le fragment d'*Hénoch* du Syncelle. L'importance particulière de ce fait pour cette étude est dans une conception plus arrêtée du rôle de la sensualité dans le caractère de Satan et dans la chute en général. Car le motif de la chute dans *Hénoch*, la source de tout le mal sur la terre, est la luxure Et c'est bien là un des courants principaux de la pensée de Milton."

In its simplest form the reasoning seems to be this:

Milton knew the Book of Henoch. — In the Book of Henoch the fallen Angels were sensual. — Therefore Milton's Satan was sensual.

Stripped of its wordiness the argument is not even specious; I should offend the reader if I tried to explode it. Let M. Saurat ride his hobby to death.

But the first premiss is of literary importance; and the author is probably very sanguine that future commentators of *Paradise Lost* will quote his book and adopt his explanation of Azazel. — Unfortunately he has weakened his position by a tactical mistake; for after the last quoted sentence he continues in the following manner (p. 245): "Il est un détail intéressant du *Livre d'Hénoch* que Milton n'a pu connaître ce trait n'étant pas dans le fragment du Syncelle, et cependant il résoudrait une des contradictions les plus évidentes et les plus critiquées du *Paradis perdu* Milton nous présente Dieu intronisant son Fils:

This day I have begot whom I declare
My only Son (V, 603 s.).

Or, ce Fils n'avait pu être conçu "en ce jour" et présenté aux anges, puisque c'était lui-même qui avait, dès l'origine, créé et le monde et les anges. Le *Livre d'Hénoch* nous propose une solution ingénieuse de la difficulté: le Fils existait bien dès avant la création, mais Dieu l'avait tenu caché jusqu'au jour choisi pour sa révélation."

This explanation from a passage "que Milton n'a pu connaître" of a simple paraphrase of Psalm II, 7 ("Thou art my Son; this day I have begotten thee"), explained by every commentator, is bound to stir misgivings about the other arguments.

Indeed, the whole display of M. Saurat's learning evaporates at a closer scrutiny. — I shall briefly produce the facts and texts and let the reader judge for himself.

The *Chronographia* of Georgius Syncellus was published at Paris in 1652 by a Dominican Friar Jacobus Goar, and this work contains an extract from the Book of Henoch. — So far M. Saurat is right. — The Greek text with the Latin translation was published again and more critically by Wilhelm Dindorf in the *Corpus Scriptorum Historiae Byzantinae* vol I. Bonnae 1829. — This also M. Saurat has learned correctly from M. Lods. Only by a slip of the pen he writes (p. 237): Bohn 1829; for I hope he does not think that it has appeared in Bohn's Libraries, just as his translation of *De Doctrina Christiana*? — The book of Henoch itself had got lost in Europe and was first discovered again in an Ethiopic version towards the end of the 18th century. Since 1800 it has been published a great many times;

most recently and best by R. H. Charles (Oxford 1906; English translation, Oxford 1912.) An old Greek version of a rather long passage of the Book of Henoch, differing in many details from the Ethiopic version and still more from Syncellus' extracts, was found in an old Egyptian tomb in 1886 and published in 1892 by M. U. Bouriant in Greek, and more elaborately and critically by M. Ad. Lods in Greek and in French.

The fatal error now into which M. Saurat falls is that in his ignorance of Latin and Greek he quotes M. Lods' French translation of a text discovered in the 19th century as having inspired our 17th century poet. If he had turned, — if he *could* have turned to the version published by Goar and Dindorf, which is the only one that Milton *can* have known, he would have found something different. — Goar's edition is rather scarce; but Dindorf's is to be found in every public library. In both ¹⁾ there is the same Latin translation:

"Primus Azael (sic!) qui gladios, thoracas, et omne bellicum instrumentum, et terrae metalla conflare, aurum quoque et argentum qua tractarent arte muliebrem mundum composituri adinvenit; qua polirent etiam, et electis lapidibus nitorem adjicerent, et colores fucarent, instruxit. Ista sibi filiabusque suis comparaverunt filii hominum."

The Greek original shows still clearer that the object of Azael's teaching was for men the implements of war and for women the objects of adornment. In a word for word translation from the Greek the crucial sentence runs: "And they made finery for the women and silver; and he [Azael; another form of the name, says Goar, was Azazel] taught them how to assume a radiant and beautiful appearance and to use precious stones and cosmetics."

Where is Milton's Azazel? And where is the standard, which he claimed "as his right", and which was "with golden lustre rich emblazed"? — One could wish that M. Saurat had merely committed a blunder, because Goar's or Dindorf's text was inaccessible to him. But even in M. Lods' text he found the name "Azael" for which he has silently substituted Milton's "Azazel"; even in M. Lods' translation the context makes it sufficiently clear that the subject spoken of is feminine adornment; but M. Saurat has carefully omitted the context. Here is M. Lods' French translation.

"Azaël apprend aux hommes à faire des épées et des armes et des boucliers et cuirasses, enseignements des anges; et il leur montra les métaux et l'art de les travailler, et les bracelets et les objets de parure, et l'antimoine et le fard pour teindre les paupières, et les diverses pierres précieuses et les substances colorantes." ²⁾

Who ever will maintain that Azaël's invention of these "substances colorantes" can justify Milton's Azazel to claim as his right the honour of rearing Satan's standard, merely because the description of this standard includes that it was "with gems and golden lustre rich emblazed"?

Dishonesty is worse than ignorance.

M. Saurat may well give up all hope that the Book of Henoch will ever

¹⁾ Dindorf p. 20; Goar p. 12. In a footnote on p. 1 Dindorf says "Interpretatio Latina Goari est, quam ego plane non attigi"; on p. 20, where the extracts from Henoch begin, he adds: "In libro Henoch sequor interpretationem Silvestri de Sacy, quae addita est Laurentii editioni". — The Frenchman De Sacy and the Englishman R. Laurence were among the first editors of the Ethiopic version. I do not know what translation they have given. But my friend Mr. A. Bernaerts has been good enough to copy out the above passage from the original Goar copy in the British Museum and I find that Dindorf has in no way deviated from Goar's translation.

²⁾ Lods l. c. p. 73.

be adduced again to explain the words of Milton, and that his one great discovery will ever be adopted by a serious commentator.

Some good friend should advise him to leave Henoch alone, to leave theology and philosophy alone, to leave Milton alone. And if he aspires again to the glories of authorship, let him write a Pindaric Ode on "la science moderne" and he will find some real admirers, or let him prepare a Morality-play on the conflict between Reason and Sexual Passion, and it may be brought before the public with some hope of success.

Heerlen, 2 October 1921.

FR. A. POMPEN.

A Note on the Teaching of 'English Language and Literature', with some Suggestions. By R. B. MCKERROW, LITT. D. English Association Pamphlet no. 49. 1921. 1/— net.

The former Lecturer in English Literature and Bibliography at King's College (University of London), after a few introductory remarks about the wide-spread dissatisfaction with the teaching of English in his country, analyses 'The English Course as it is' (pp. 6-16) and makes 'Some Suggestions for Reform' (pp. 16-32). Some of the criticisms apply especially to England, especially the unsatisfactory character of the teaching of the older stages of the language, but most of them apply to the study of English in other countries as well, at least if we assume that 'the English course shall be as good an instrument of general training as the classical course'. For this classical course affords when at its best 'a very fine all-round education, not only in literary appreciation and technique, but also in clearness of thought and in reasoned exposition, in the understanding of a most interesting and important period of the world's history, in art, and in philosophy'.

Although the criticisms of current methods may not be so interesting as the suggestions for improvement, a few quotations may be in place. 'No sane person would try to teach English to a foreigner ignorant of the language by the aid of a book of selections consisting of snippets from Chaucer, Burns, the Authorized Version of the Bible, Anstey's *Voces Populi*, the Sam Weller passages of *Pickwick*, Gibbon's *Decline and Fall*, and Masefield's *Everlasting Mercy*, and yet such a procedure would be only a little more absurd than to place in the hands of a beginner in Old English a Reader containing examples of the language taken from periods some four centuries apart, and from dialects extending from north of the Humber to Kent and from East Anglia to Wessex.' The author wisely acknowledges that 'if a man is to be trained as an expert in Old English, there is no harm in his studying it on the lines at present followed,' but suggests that for the beginner it would be far preferable if he made himself thoroughly familiar with some definite dialects, say King Alfred's, Chaucer's, and Shakespeare's.

In the study of English literature the writer complains that far too little attention is paid to the study of English and European history, social and intellectual rather than political. He also points out that the history of English literature cannot be divorced from that of classical and continental, especially medieval, literature. 'In the first place it is absolutely essential that a student of English literature should have read the important works of the Latin writers. It is not in the least essential that he should read them in the original, but a student to whom Virgil, Cicero, Ovid, Terence, Juvenal, and Horace are no more than names cannot hope to attain a real understanding of the development of modern literature'. These quotations will probably suffice to convince our readers that the paper is worth considering seriously.

E. KRUSINGA.

Essays and Studies by Members of the English Association.
Volume VI. Oxford. Clarendon Press. 1920.

The fifth volume (1914) was the last of the studies by members of the English Association that appeared before the outbreak of the war. The series has now been resumed and there does not appear any sign of a break, either in the outward appearance or in the substance of these studies. The only difference, but a difference that has nothing to do with the war, is that it is the first volume that presents a purely philological study.

Dr. Henry Bradley opens the volume with an interesting essay on the Caedmonian Genesis. He reviews the well-known story of the theory of Sievers, proved to be correct some twenty years later by the discovery of a Vatican manuscript containing fragments of the Oldsaxon poem postulated by Sievers. His chief purpose, however, is to discuss the original part of the poem (Genesis A) with respect to its source, and to compare its spirit with that of the author of the interpolation (Genesis B). Of the elder Genesis he says that "we ought to regard it as an attempt to supply the need for a vernacular translation of Holy Scripture . . . The author of the Low German poem which is the origin of the 'Later Genesis' was a man of a very different type from his Northumbrian predecessor. If he was not illiterate, at least he gives no decisive evidence of scholarship; and he was unmistakably a genuine poet."

Professor Ker contributes a short article on 'The Humanist Ideal', commenting on the terms romantic and classical and the value of the Aristotelian unities for the French drama. He notes that the classical Greek drama was not really known to the Renaissance writers, though scholars might read the plays.

'Trollope Revisited' by Professor Saintsbury may result in some readers following the professor's example, although his style seems to please English readers better than it can do us. The very first sentence seems to be an admirable example of his method of using long sentences, made intricate by parenthetic clauses, which seem to be full of important matter, but on closer examination prove to be practically meaningless. Here it is: "A good many years, and even more than one or two decades, ago, the present writer, in a little book now for some time out of print and forgotten, attempted a 'Corrected Impression' of Anthony Trollope's novels, with which he had then been acquainted for an even larger period than that which has elapsed since." Comment seems superfluous.

Mr. George Sampson contributes a lively defence of Stevenson's originality as a prose-writer, and there is an essay on Joseph Conrad by Mr. F. Melian Stawell.

The last study already alluded to is by Professor Wyld on South-Eastern and South-East Midland dialects in Middle English, an attempt to localise some Middle English texts. The result is that we must assume a far more intricate system of dialects than scholars are generally prepared to do. The old fashion of labelling texts as Southern, Midland or Northern, however necessary it may have been, must be recognized as a very rough distinction. The ME. dialects differed from place to place just as anywhere else in countries where the dialects are still living forms of speech.

It will be seen that the volume is a contribution to English studies worthy of English scholarship.

E. KRUISINCA.

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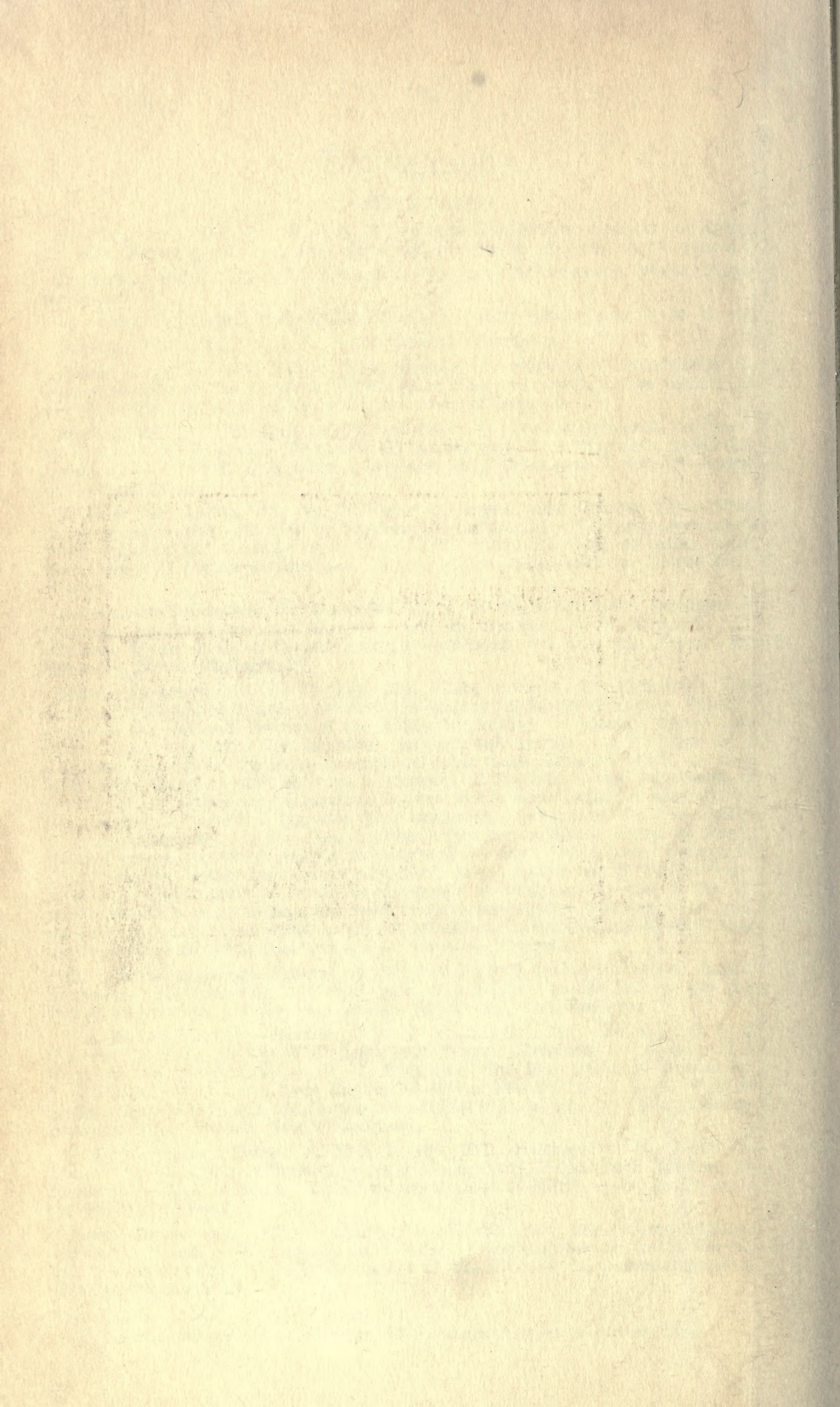
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¹⁾ The other sections of the Bibliography will be brought up to date in our next issue.



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